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THE MAGAZINE OF THE ARTS



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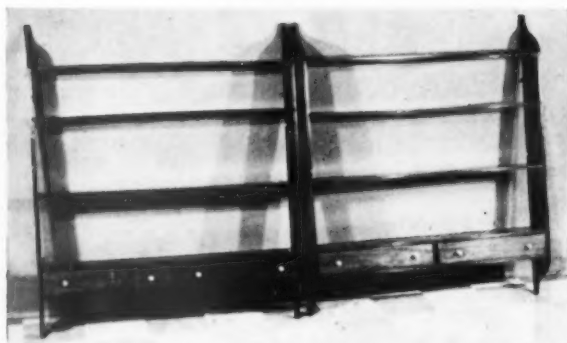
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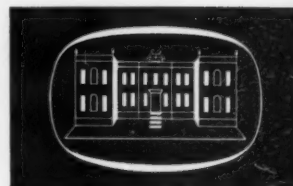
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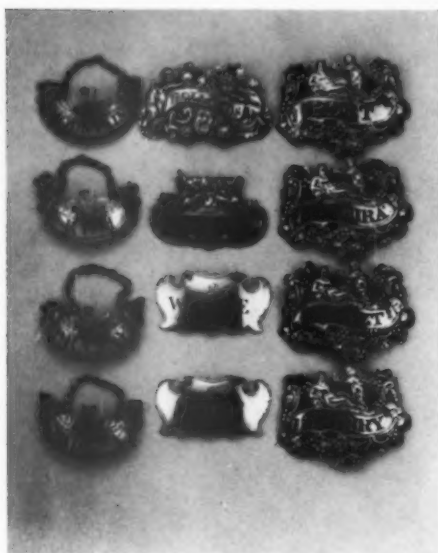
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## ON COVER

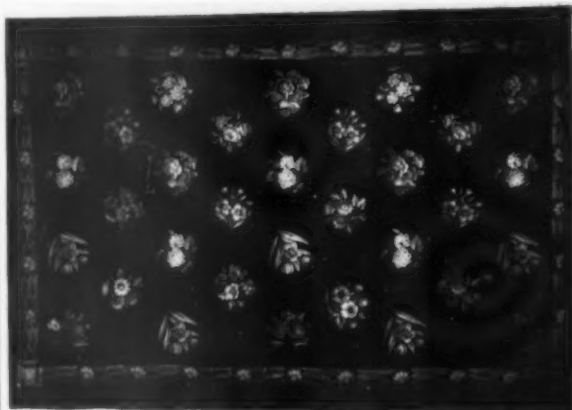
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## CURRENT SHOWS AND COMMENTS

### "DER BLAUE REITER" RIDES AGAIN

By HORACE SHIPP

NO scheme has contributed more to the art life of Britain in recent years than that annual co-operation of the Organisers of the Edinburgh Festival and the Arts Council to stage, first in the Royal Scottish Academy and subsequently in the Tate Gallery, exhibitions of paintings of the first rank and interest. The appearance from over the border of these Festival offerings gives a splendid send-off to the autumn season in London. This year is no exception. Throughout the whole of October the Tate will have on exhibition over two hundred works of that German group,

"The Blue Rider", so important in the story of the evolution of Modernism in art, so ill-fated in the chances of time and place. Kandinsky, Klee, Marc, Macke, Münter, Jawlensky: in 1911 and 1912 they bade fair to stand at the forefront of the revolution in art, equal with the rising Cubists and formal Abstractionists of Paris, more lasting than the noisy Futurists of Italy. But history was against them. Before their impact could be really felt the First World War swept down upon them. Marc and Macke were both killed; Kandinsky was drawn back into Russia, deserting Gabriele Münter; Jawlensky went to Switzerland. After the war, when Klee and Kandinsky regathered at the Bauhaus in Weimar it looked as though there might be a resurgence, but the collapse of the Weimar Republic, the rise of the Nazis, forbade. "The Blue Riders" were all but forgotten, as were the Italian Futurists.

Meantime l'Ecole de Paris with its own kind of abstraction and, as it were, anti-representation triumphed. Modern Art connoted Paris, not Germany. Even those Russo-German artists who had fled to Paris, Soutine and his fellows, were overshadowed by the prevailing French mode. So things were between the wars, and the outbreak of the Second War again threw German art of all kinds into disfavour. After that America, riding the crest of the wave of history in all its metamorphoses, hailed with Chauvinistic fervour the chance invention of "Action Painting" as a pure American art style freed from European influence, and Abstraction in its most detached phase held the field. The name and highly intelligent writings of Kandinsky or Klee might be invoked to justify these extremes, but art which depended neither upon nature and the eye, nor upon the mind, was very far from the ideals they had pursued nearly fifty years ago.

The widespread new interest in them is part of a reaction



River Landscape with a Ferry Boat. By Solomon van Ruysdael. Signed and dated 1640. Canvas, 37 by 53 inches.

From the exhibition at Frost and Reed's Gallery.

which includes several aspects of Neo-Realism, and there is a certain paradox in the fact that these theorists and practitioners who set out so deliberately to create an art of abstraction should be coming back into fashion today as a corrective of the extreme abstract. Not the least significant fact is that at Edinburgh the excitement was not in Kandinsky nor in Klee, but in the discovery of Gabriele Münter, a name scarcely known here before this exhibition. Now, with Macke, Gabriele Münter comes nearest to representation of the whole group. Now with twenty-five works showing at the Tate she has also an impressive one-man exhibition at the Marlborough Fine Art's original premises in Bond Street. Simultaneously Jawlensky, whose name has re-emerged during the last few years, will be having a one-man show at the Redfern, a gallery which has been chiefly instrumental in bringing him back into view, though of recent months one has noted his work both at Crane Kalman Gallery and at O'Hana.

Even without the mischances of war and revolution, exile and death, it is doubtful whether there was ever enough cohesion in these "Blue Riders" to have kept them together. As we look at their work at the Tate they seem hardly to be travelling in the same direction at all. They were all anti-Impressionist, but in those days the reaction against Impressionism was everywhere. On the other side, Marc's decorative animals building up to a controlled rhythm in highly organised canvases; Klee's avowed dependence on the subconscious in his inspired doodling; Kandinsky's search for an abstraction which would give to painting the qualities of musical composition; the simplification of natural form and colour for expressionistic purposes by both Macke and Gabriele Münter; the almost posteresque Expressionism of Jawlensky followed by that exploration of mysticism which resulted in

the quiet colouring and geometrical abstract rendering of the human head of the "Meditations": all this was divergent. In common with so many rebellions the basic impulse was anarchic. Nobody looking at the fine collection which has been gathered for the current exhibition would suspect that this was a movement or the product of a group working for a common end, not even for the overthrow of the establishment of the time.

From the viewpoint of charm the contribution of Marc seemed likely to win public taste, as that of Kandinsky in its deliberate search for a satisfying abstract grammar and language bade fair to draw critical appreciation. The Kandinsky loans come practically entirely from the collection of Kandinsky's work which Gabriele Münter presented to the Städtische Galerie at Munich on her eightieth birthday in 1957. Despite this magnificent showing of her friend's work, at Edinburgh at least, it was Gabriele Münter herself who proved the discovery. Her name hitherto has been almost unknown here. There is none of her work in the permanent foreign collection of the Tate. I personally cannot remember having ever seen it included in an exhibition. Students of Kandinsky will be aware of the deep attachment between them which lasted from the time they met in Munich in 1902, through those wonder years of their life together in Murnau in the little house where she still lives, until he left her in 1915. Tremendous as his influence upon her life was he made no lasting impression on her art. Gabriele Münter remains herself, her painting a direct and simple statement of the basic appearance of places, people and things, rich in colour, economical in form which is often delineated by a thick dark outline.

It is excellent that at the same time as we are seeing her work included in the group showing at the Tate, Marlborough Fine Art should organise an exhibition entirely devoted to her, where fifty more of her paintings can be seen. Sometimes her colour is a little too naive (especially in such a picture as the *Village Street in the Winter* at the Tate) but in other landscapes and street scenes and in the rich still-lives at the Marlborough there is a sensuous beauty which accounts for the excitement which her work has caused and makes us wonder why so little has been made of her before.

It is equally interesting that the fine exhibition of Jawlensky's work has been arranged at the Redfern Gallery to coincide with the coming to town of The Blue Riders. We are rapidly catching up on our failure to value the mid-European contribution to the revolution in art of half a century ago.

#### THE BRITISH MOOD

After the *Sturm und Drang* of this German contribution to European art during the last fifty years or so the exhibition at Arthur Tooth Gallery of "British Painting To-day and Yesterday" seems strangely calm. Wilson Steer with a magnificent landscape of his Bridgnorth period, *Edge of a Wood*, Bridgnorth belonging to 1911 has the earliest painting here and naturally it owes everything to French Impressionism. But two smaller works dated 1912 by J. D. Innes, one of *Ronda* in Spain, one, *The Green Dress*, *Tan-y-griseau* have that kind of absolute individuality which constitutes a "sport" in art. In this instance it led on to the Augustus John of the small panels with figures which some of us still hold to be his finest hour. John himself is represented among other works by one impressive portrait, but the portrait, *The Spanish Governess* by Ambrose McEvoy is infinitely more exciting in its romantic style and reminds us again how good McEvoy could be.

It is the romanticism which gives the national mark to this

exhibition. At its most theatrical in a typical James Pryde, *The House*, 1917, and its most eccentric in Stanley Spencer's *Love Letters*, it seeps through into practically everything shown; to Sickert's street scenes, to Paul Nash's stark tree in his *Autumn Landscape*, and to the work of that rising young artist, Peter Rogers, whose contribution proves the surprise item of the exhibition. *The Ascension*, *Two Seated Figures* and *Portrait of Jenny*, each different in its way yet bound together by a masterly control over the medium and a noble sense of design, show that Peter Rogers is an artist who is on the straight road of good craftsmanship and taking no short cuts. They are eminently satisfying. The large Stanley Spencer is highly characteristic. A boy and a girl kneel on a very rotund sofa exchanging the love letters of the title, the boy's face nearly buried in the sheets of writing as he kisses it. This artist alone could bring off anything so amusingly sentimental, but its childishness in feeling and the lightly comic element save it. Only British art could dare to be so literary and eccentric. It has so often been our contribution. One disappointment in the exhibition was the pair of *Still-Lives* by William Brooker, experiments in white on white which are not really the province of an artist who, in the past, has done such good work in the Sickert tradition.

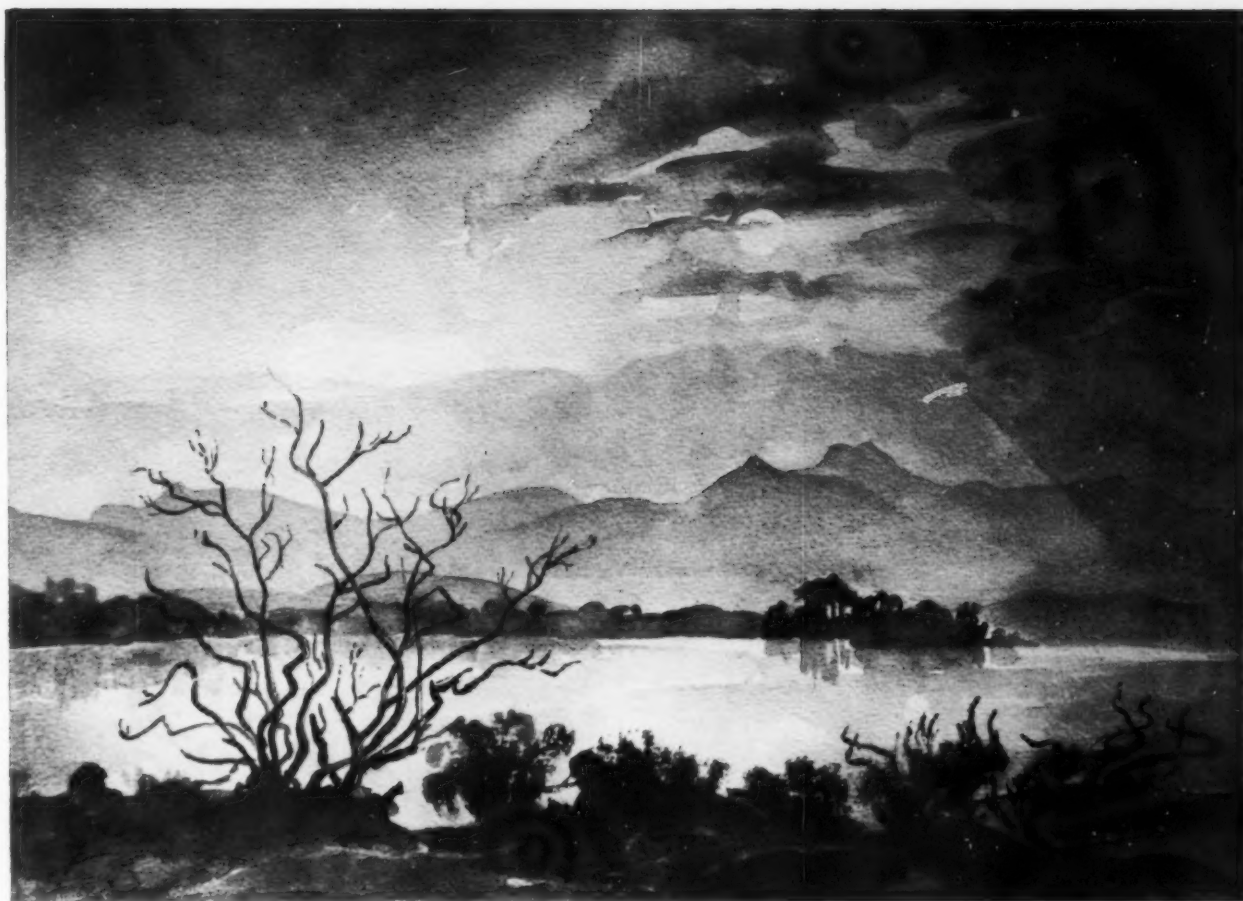
This theme of English painting embraces that of Rowland Suddaby who has an exhibition at Leger Galleries. His style of calligraphic line and wash water-colour has on this occasion been augmented by an interesting group of oils. They give promise of a break out from the impasse of his own mannerism which so often limits him in the water-colours. One oil, *Autumn Storm*, *Clare*, *Suffolk*, has the breadth of good English East Anglian painting, and a *River Scene*, *Dedham*, *Essex* is also successful. The water-colours in his characteristic style will please his admirers, and certainly they are fresh and vigorous. I find them strangely like lithographs, and am always a little worried by the scattered dark accents. It would be interesting to see what Mr. Suddaby did with the art of lithography. But he may have found his way in turning to the oil medium.

#### THE OLD MASTERS

The art of the Old Masters, promised for November in several important events, is represented during October chiefly by the Annual showing of Dutch and Flemish art at the Alfred Brod Gallery which opens on the 20th, and by an important exhibition of Old Master Drawings at Wildenstein's. Mr. Brod's Autumn Exhibition, which will last until November 12th, will again be devoted to about thirty paintings, chiefly Netherlands, noteworthy among them being a very lovely Joos de Momper *Landscape*. We will hope to return to this exhibition in our November issue.

Another Old Master event is the splendid reappearance at Frost and Reed's of that masterpiece from the Van Aalst Collection, Solomon Ruysdael's great *River Landscape with a Ferry Boat*. At the time of the Van Aalst Sale at Christie's earlier in the year it was the Ruysdaels and other Dutch landscapes which created sales-room excitement, and this, one of the finest of Solomon Ruysdael's works, foremost among them. Now that it has been cleaned it is revealed as a perfect example of the master. The golden colouring clearly links him with Van Goyen, who, though only four years his senior, is said to have been his teacher.

Along with this among their group of Old Master paintings Frost and Reed are showing a particularly pleasing Verendael *Flower-piece*, lavish in blossom as he usually is; a very beautiful Fantin-Latour, *Aubergine Roses*; a Hubert Robert of those much painted Falls at Tivoli, *La Cascade*; and a fine Ferneley in the *Portrait of Old White Charos*.



Lake Windermere. *Peter Sparks Collection.*

## THE ART OF EILEEN YOUNG

By VICTOR RIENAECKER, F.S.A.

**P**AINTING the varied moods of nature, ranging from the lyrical to the dramatic, has always been the principal preoccupation of the landscape artist. With an eye particularly sensitive to cloud effects, Eileen Young gives us her own personal and deeply felt reactions to nature's ever changing aspects. Her painting is never just the thing seen, but something re-presented. In one picture she will render the effects of steady light and shadow induced by a serene sky; in another we are the witnesses of a pageant of sombre clouds mobilising for a storm; and, in yet another, the theme will be the glowing splendour of the sun sinking to its nightly rest.

While she acknowledges a large measure of inspiration from the great English tradition of water-colour painting, Eileen Young has made her own personal contribution to that well tested and valid formula, the possibilities of which she herself has proved are still far from being exhausted. For instance, she has demonstrated that landscape painting devoid of distracting human activity and interest gains immeasurably in strength of direct appeal.

In art there is no such thing as absolute originality owing nothing to past achievement. When a great artist has lived and worked, certain influences have been set in motion; and, although some things have been done once and for all and cannot be done again in precisely the same way, his

work will also have added something valuable to the common store of material from which new art-forms may emerge.

Eileen Young's painting may perhaps best be described as poetic, because it is essentially romantic in its appeal. It is therefore not to be judged by standards of objective verisimilitude but rather by its power of evoking the effects of appearances clearly observed, and of those appearances transformed and heightened in the crucible of her imagination. Painting of this kind is always an imaginative synthesis, and possesses the attributes of lyrical poetry.

An artist like Eileen Young not only shows us the beauties she has seen in nature, but she bestows upon us the gift of seeing like beauties for ourselves. Many indeed have testified to the fact that her work has the power of intensifying their own vision. Her technique has none of the hit-and-miss way of working, which is characteristic of a great deal of contemporary painting; but her compositions are invariably carefully planned and thought out. Her effects are never the result of lucky accidents, though such accidents, when they do occur, are gratefully seized upon and exploited. Her transparent washes possess a freshness which seems to have taken light into their very texture; and even her shadows appear to harbour a hidden source of illumination.

Eileen Young never loses sight of the fact that, in water-colour painting, the chief medium is water; nevertheless,





The Stake Pass.  
*In a private collection.*



Shadowed Downland.  
*Dr. Montague Dixon Collection.*



Winter Poplars.  
*G. D. Lockett Collection.*



Kentish Landscape.  
*By courtesy of the  
Whitworth Art Gallery,  
Manchester.*





Golden Sunset. *In the collection of Miss Charmian Young.*

it is not just a medium through which her thought is translated, but the actual vehicle of its expression. The distinction is a subtle one, and is comparable to that between a musical improvisation and a more formal composition. This analogy happens to be peculiarly appropriate in her case, because she is devoted to music, and therefore it is natural for her to regard colour combinations as the language of her art. No painter's compositions should be judged by rigidly held preconceptions, but regarded and felt to be justified, by the intensity and the sincerity of the imaginative conception dominating and controlling them. Nothing is more difficult for a painter to do than to capture successfully the transient and the evanescent; but when this is achieved, the result is a truly lyrical expression of the fluctuations and mutations of light.

Mr. Joachim Gasquet reports Cézanne as saying that "art should give to nature the thrill of continuance with the appearance of all its changes. It should enable us to feel nature as eternal". This belief that an enduring reality lies behind all the manifold appearances of nature is a conception which brings the painter's art, and especially the landscape painter's art, into direct relation with all that is greatest in poetry and music.

A marked characteristic of Eileen Young's painting is that she establishes a positive relationship between the earth and the sky; between the solid and palpable aspects of the earth

and the aerial and ineffable effects of cloud-filled or cloudless skies. To achieve this optical illusion in water-colour is to have attained the greatest mastery of this difficult medium. Max Friedlander somewhere remarked that "a symptom of the fully matured vision of landscape lies in the extent of the sky and its importance for the effect of the picture". But the real miracle of landscape painting consists in the artist's capacity to make only a few inches of colour-stained paper give reality to the illusion of vast distances in depth and width and height.

Usually preferring to paint into the light, Eileen Young splendidly expresses, in terms of the most exacting of all media, her personal experience of the truth to nature that is hers in such abundant measure. Such painting can only be produced under the impulse of more than ordinary visual sensibility. Of her work it can be truly said that "the charm of these pictures is of that insidious imperceptibly assertive kind which readily endures the vicissitudes of taste". Work of such quality will certainly go far to disprove the theory, advanced by some modern thinkers, that the small easel picture is out-of-date and undesired. This is by no means the case, as has been proved by the keenness of many discerning collectors to acquire Eileen Young's work. Modest and retiring, she herself would deny that she ranks among the finest contemporary painters in water-colour.



Fig. I. Mahogany library bookcase, in the Gothic taste ; c. 1755-60. Length, 8 ft. 7½ in.  
*Lady Lever Art Gallery, Port Sunlight.*

# A CHIPPENDALE GOTHIC BOOKCASE

By RALPH FASTNEDGE

THE mahogany 'Gothic' bookcase, which is here illustrated, is an excellent example of mid-XVIIIth century taste and is specially of interest because of the relationship it bears to an engraved design by Chippendale which occurs in editions of the *Director*. It is not, like so much fine furniture of the period, entirely an anonymous production.

By the middle years of the century the status of the cabinet maker had much improved, and the masters of larger workshops in London, who called themselves, more often than not, 'cabinet makers and upholsterers', were the heads of substantial businesses, employing various specialised journeymen—chair-makers, carvers, gilders, joiners and upholsterers. They were in a position to supply most kinds of domestic furniture, often in graded qualities. Such furniture was technically accomplished, and much admired by foreign visitors. One observer, André Rouquet, whose *Etat des arts en Angleterre* was published in 1755, praises the workmanship and good taste of English craftsmen in the following terms: '*On y voit rarement un meuble contourné mal à propos par prétention à l'élégance, pendant que s'il eût été droit, il aurait été plus approprié à sa destination. Tout ce qui regarde le meuble est extrêmement achevé . . . les Anglais ont une adresse et une activité très remarquable dans tout ce qu'on appelle main d'oeuvre*'. Their products are now generally anonymous: the masters of workshops in England, unlike those in France, where the guilds of the various trades were more rigidly organized, were not compelled by law either to stamp pieces with their names, or individual marks, or to maintain a specific standard of workmanship, other than that they themselves thought desirable. In fact, very few makers used a stamp. Some, however, by way of advertisement, were in the habit of affixing printed paper labels to the furniture they produced; but the practice would not appear to have been widespread or to have been adopted by the fashionable shops, and comparatively few pieces of furniture now exist with this form of identification. In consequence, little of the quantity of furniture surviving can be distinguished as originating from a particular shop. Some two hundred cabinet makers, perhaps, are known then to have been established in London alone; but nothing is recorded of the great majority of these men but their names and places of business. In some cases identification can still be made, as when bills or receipts and the furniture to which they relate have both been retained in the house for which the furniture was ordered; or, again, when attributions are justified on stylistic grounds.

The books of engraved designs for furniture, or pattern books, which were published in appreciable numbers after about 1750, although providing a very considerable amount of information on contemporary styles and methods of working, are usually of small assistance when the ascription of furniture to an individual maker is in question. Pieces which correspond more or less closely with an engraved design are scarce; and, in any event, the designs were commonly issued as models for workmen. The most important, probably, of the pattern books, and the best known, is the *Director*.

The *Gentleman and Cabinet-Maker's Director*, Chippendale's famous 'folio work on household-furniture', was first published in 1754; sub-titled as 'being a large collection of

the most Elegant and Useful Designs of Household Furniture in the Gothic, Chinese and Modern Taste', it was prefaced with the hope that 'the novelty, as well as the usefulness of the performance' would 'make some atonement for its faults and imperfections'. A publication of this sort—a comprehensive trade catalogue by a working cabinet maker—was at the time a new venture. The *Director*, as the title page and preface show, was intended to appeal both to the 'Gentleman' and to the 'Cabinet-Maker', being 'calculated to assist the one in the choice, and the other in the execution of the Designs; which are so contrived that if no one drawing should singly answer the Gentleman's taste, there will yet be found a variety of hints to construct a new one'. A considerable proportion (nearly one half) of the 310 subscribers to the work were fellow craftsmen—cabinet makers, chair-makers, carvers and joiners, as well as other tradesmen; and it is significant that these latter were prepared to contribute to what was, at a published price of £2 8s., an expensive production.

The *Director* was, of course, of substantial value to cabinet makers and others inasmuch as it reflected the new fashions in furniture design; and it provided also a convenient and fruitful source of ideas. It enjoyed immediate success; a second edition was brought out in 1755, and a third, much revised, in 1762. If they so wished, makers were free either directly to copy the designs, using them as models for work, or to adapt them to suit particular needs. Surviving furniture which corresponds closely with the *Director* designs is, however, surprisingly scarce. The majority of pieces derive from the simpler plates, often for case furniture and appear usually to be the work of provincial rather than of London makers. It is reasonable to suppose that most fashionable London makers would have been reluctant to reproduce in the ordinary course of events the published designs of a rival firm. On the other hand, when a piece of furniture clearly relates to one of the many more elaborate of the designs, such as those in the Gothic or Chinese tastes, its provincial origin becomes less likely. These pieces may often have been made to special order, to satisfy clients who owned or who had seen a copy of the *Director*, and who admired a particular design, or designs. There also exists the possibility that they were made in Chippendale's own workshop in St. Martin's Lane—a possibility by no means remote, even when corroborative evidence in the shape of bills is missing. Chippendale's main object in publishing the *Director* was, presumably, to advertise his business. He was aware of the somewhat impracticable nature of many of the designs (particularly those, that is, for carvers' pieces) and at pains at once to defend himself and to gain custom. 'Upon the whole', he states in the Preface to the first edition, 'I have given no design but what may be executed with advantage by the hands of a skillful workman, tho' some of the profession have been diligent enough to represent them (especially those after the Gothic and Chinese manner) as so many specious drawings, impossible to be work'd off by any mechanic whatsoever. I will not scruple to attribute this to malice, ignorance and inability: And I am confident I can convince all Noblemen, Gentlemen, or others, who will honour me with their commands, that every design in the book can be improved, both as to beauty and enrichment in the execution of it, by Their Most Obedient Servant, Thomas Chippendale'.





Fig. II. Detail of Fig. I.

The design reproduced in Fig. V is numbered LXXV in the first edition of the *Director*. Chippen-  
dale's descriptive note on the plate reads as follows: 'Plate LXXV is a rich Gothic Library Book-Case, with Gothic columns fix'd upon the doors, to open with them; the doors are different, but may be made alike if required. This design is perhaps one of the best of its kind, and would give me great pleasure to see it executed, as I doubt not of its making an exceeding genteel and grand appearance; the upper doors are to be glazed'. His comments were, no doubt, sincere. The



Fig. III. Detail of Fig. I.



Fig. IV. Detail of Fig. I.



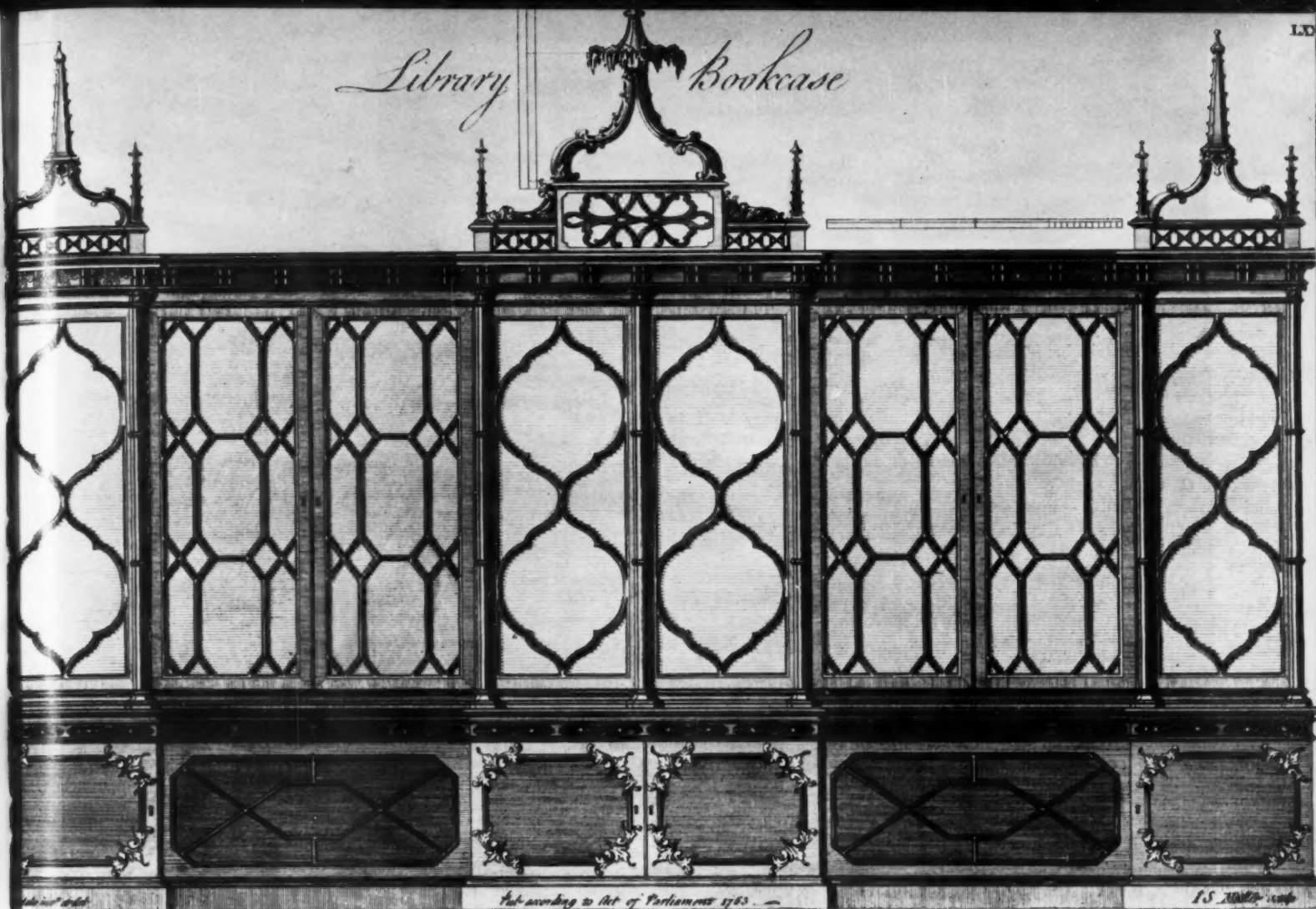


Fig. V. Engraved design for a 'rich Gothic Library Book-Case', dated 1753, from Chippendale's *Director*, 1st edit., 1754, Plate LXXV.

design is for a piece of considerable size, measuring rather more than 18 feet in length, which, realized, might well be expected to make 'an exceeding genteel and grand appearance'; and it is likely enough that at the time of writing (1754) it had not been executed. That it was one of the more successful of the designs, or even 'one of the best of its kind', is borne out by Chippendale's choosing to include it after an interval of eight years in the revised and enlarged third edition of the *Director*, where it figures as Plate CI. (Of the original 161 plates 95 only were retained for the third edition; and 105 new plates were published.)

The bookcase (Fig. I), now in The Lady Lever Collection, at Port Sunlight, can best be described as being in the pseudo-Gothic style of the third quarter of the XVIIIth century, but, like a number of such pieces, exhibits a not incongruous blending of the differing styles then in vogue—the Palladian, rococo, Chinese and Gothic. The cresting, which consists of a Chinese gallery surmounted by five Gothic crocketed finials, centres in a strapwork ornament of mixed character. The central doors of the upper stage are glazed in the Gothic manner, whereas the pattern of those at the sides is Chinese. These doors are divided by five cluster columns, with floral capitals, supporting an entablature ornamented with a series of applied double brackets, and frets. The lower stage consists of four cupboards, with applied carved rococo ornament in relief (Fig. IV). The maker has followed the design with

attention. He was required to produce a piece of reduced size and of altered proportions and his modifications to it, for the most part, are those which were thus rendered essential by the commission. The pattern of the cresting, in the centre, is, for example, an ingenious adaptation of his model. He has, however, departed from the design in some details, notably in the form of the carved ornament of the lower doors. The piece is constructed of mahogany on an oak carcass. The workmanship is of a high standard and the fine quality of the carved ornament readily apparent (Figs. II-IV). Its date of execution may probably be put between 1755 and 1760. There are indications that an early dating is to be preferred: for one thing, the Chinese fret pattern in the frieze, which is an added 'enrichment in the execution', is taken from a detail of a design for a 'China Case' given only in the earlier editions of the *Director* (Plate CVII). This fret was not included in the third edition. The maker of the bookcase (if it is assumed not to have been Chippendale, who would scarcely have drawn at a late date on a pattern he had discarded), was working from a copy of the *Director* published in 1754 or in the following year.

The full history of the bookcase is unfortunately not known, but it is stated formerly to have been for many years in the possession of the owners of Hough Hall, near Nantwich, and there to have formed part of a suite of library furniture.



## AN IMPERIAL WINE VESSEL OF JADE

THIS truly remarkable example of Chinese hard-stone carving is almost unique—almost but not quite, for there is a very similar specimen in our National Collection at the Victoria and Albert Museum. The latter has been noted by Bushell in his two volume Handbook to Chinese Art (Vol. I, p. 92, fig. 67).

Nevertheless the present example is, as we have said, remarkable, not only for its skilful technique, but also for its delicacy of design and colour. Incidentally it also throws important light upon the primitive beliefs and age-long continuity of traditional symbolism as applied to ceremonial.

In the important matter of its technical dexterity it is a *tour de force*. We may recall that the relative hardness of jade is No. 7 of Moh's scale and that the body of this zoomorphic vessel is so thin as to be translucent, thus resulting in conveying a special aesthetic value to the delicate amethystine tint of mauve of the material, which is scarcely conveyed by the photograph, good as it is.

Moreover the surface of this vessel, of almost egg-shell thinness, is embellished with a wealth of symbolic devices in silver, further encrusted with turquoises, malachites and lapis lazuli—almost as precious in Chinese eyes as the jade which they adorn.

Thus the oriental artist has conceived a semi-sacred and sympathetic harmoniousness in the lower ranges of the spectrum from blue to mauve, which in use is in sympathy with the ruby wine demanded by the libation-ceremonial of ancestor worship.

Both the design, in the form of a duck, and the decoration, based upon an early prototype in bronze, is significant of traditional usage. As is usual in Chinese art these are by no means purely ornamental. The ritualistic use of jade—most precious of gemstones in oriental estimation—is one of the most ancient and characteristic of China, its origin and significance almost lost in the mists of time. So, too, with the employment of archaic symbols. Such elements as the spiral and Thunder Pattern, associated with the fertilising rain, conveyor of fruitfulness to Mother Earth, coupled with the "S" forms, the archaic character for lightning, the circle or sun symbol and the so-called Death Pattern (bands flanked by triangular shaped teeth) a fertility symbol and the eye, or dot, whose magic power would keep away evil spirits—the square, the lozenge, zig-zags and wavy lines, all these are survivals significant in primitive nature myths and archaic relics of sympathetic magic, survivals from an earlier age. They combine the primitive beliefs in the giving of life and protection for the spirits of departed ancestors, which the pouring out of the libation of revivifying red wine at the altar of sacrifice—a surrogate of the potent revitalizing blood of the sacrificial victim—typifies.

This Imperial wine vessel is also incised and gilt, with an inscription which gives the date 1765 A.D. the year in which it was made and also the name Chang Pai Hsi, of the official who examined it and supervised its make. He held brevet rank as President of the Board of Works. C.G.E.B.

# SCOTTISH ARTISTS IN PARALLEL

## THE SIMILAR EXPERIENCES OF WILKIE AND PHILLIP

By CHARLES CARTER



Fig. 1. *La Loteria Nacional*. By John Phillip, R.A. Reproduced by permission of the Aberdeen Art Gallery. This work was sold at the Mendel sale for 4,200 guineas in 1875. At the Holbrook Gaskell sale it brought 1,050, and in 1917 brought 520 guineas.

FOLLOWING in father's footsteps—or those of another artist—was the usual road to success in the past. The founder of an artistic dynasty would establish the 'house' style in the painting of a particular type of subject and this would be maintained through several generations.

A generation separated Sir David Wilkie, R.A., and John Phillip, R.A., and, though there was no family tie, their artistic careers followed strangely similar courses whilst, though not a close family likeness exists between their works, there is a general resemblance.

There is such an affinity between the early work of Phillip and that of Wilkie that he has been regarded as, at best, a disciple of his distinguished predecessor, of no greater importance than as a second-rate Wilkie.

But there are stranger correspondences between the art and the lives of these two distinguished Scottish painters than can be explained by the recognition by the younger artist of the secret of the older artist's popularity, and his conscious emulation.

An artist may copy, or work in the manner of, another artist; he can ape his manners or his dress; it is not his to command the same success nor to determine that on the road to it he shall pass through experiences so similar as those which came to Wilkie and Phillip.

John Phillip could choose that he should start as a painter of pictures of the everyday lives and manners of the Scottish people, the field in which Wilkie had made his reputation and won such success so quickly. Every Scottish painter of figure subjects in his generation was a follower of Wilkie. He had opened up a vein which they could not but exploit

with profit. Phillip could elect to jump on *that* band waggon. But circumstances outwith his control brought ill-health to him in the middle thirties, as it had to Wilkie at forty. Advised to seek a warmer clime, he could choose, as had Wilkie, to go to Spain; he could not know that his art would be utterly transformed by the sea-change, that he would thereby emancipate himself from the influence of Wilkie yet obtain the success he had sought through emulation.

Such success! Both artists enjoyed the favour of Court and commoners. Wilkie was Painter-in-ordinary to the King. He painted Royal Princes. Queen Victoria commissioned him to paint her first Council of State, though she never liked the result. On the recommendation of Edwin Landseer, Phillip's first Spanish painting to be bought was purchased by Her Majesty. He painted the favourite portrait of the Prince Consort, seen with his deerhound against the background of their beloved Balmoral and Lochnager. He was commanded by her to paint the marriage of the Princess Royal.

The verdict of Royalty was to be confirmed by the people and endorsed by the sale-room. Wilkie attained great popularity before his death. When he was only twenty-six Angerstein paid him six hundred guineas for *The Village Festival*. Before he was forty his price to the Duke of Wellington for *Chelsea Pensioners Reading in the Gazette the Result of the Battle of Waterloo* was twice that figure. So many of his pictures found their way directly into collections like the Royal, which they were never destined to leave, that they were never submitted to the verdict of the





Fig. II. *Pitlessie Fair*. By Sir David Wilkie, R.A. Reproduced by permission of the National Gallery of Scotland. £25 to the artist, almost his first work.

sale-room. When that did happen, the pictures more than held their own, something of an achievement when their original prices were so high. *The Village Festival* more than doubled in price. *The Cottar's Saturday Night*, aided, no doubt, by its Burnsian associations, which brought the artist 400 guineas in 1837, had risen to £619 in 1872. In 1897, at the Pender Sale it brought £1,312. It dropped to 1,100 guineas in 1908 and when it appeared in the sale room in 1920 it brought 900 guineas. *The Bride's Toilet* was sold by him for £400 in 1838; in 1892, £735 was required for its purchase. *The Letter of Introduction* multiplied in value by eight between its painting in 1814 and the Brocklebank sale in 1893.

Some brake upon the appreciation of the works of Wilkie was to be expected. His influence upon the British School of narrative painting had been so capital that when the works of this school suffered an eclipse, a shadow was sure to fall upon his works. Yet the fall was never catastrophic and the 1,650 guineas obtained last year for *The Pedlar* was a recognition of the value of his work independent of passing fashion.

The sale-room history of the works of Phillip was more spectacular but short. He was a best-seller of late Victorian auctions; in the present century he has been among the 'remainders'. Their greatest popularity came in the 'seventies and 'eighties, when there was definitely a vogue for Spanish Phillip. The International Exhibition of 1873 included no fewer than 230 of his works. Prices rose rapidly. *The Scotch Baptism*, 275 guineas in 1860, brought 1,755 fourteen

years later; *The Prison Window* rose from 620 to over 3,000 over the same period. *La Loteria Nacional* is said to have brought 4,200 guineas at the Mendel Sale and 3,000 at the Grant dispersal in 1875 and 1877 respectively but the evidence is not clear. In 1917 it was to bring only 520.

So expensive had the works of Phillip become that, when T. O. Barlow was preparing his catalogue of them and asked for information, he found it necessary to warn the public that "many forgeries were abroad, copies or spurious imitations of the artist's works".

The high-water mark of Phillips sale-room achievements, as of his artistic, was *La Gloria*. Bought from the artist by Sir John Pender, the National Gallery of Scotland had to pay 5,000 guineas when it appeared in his sale in 1897. This was a tribute to a particular work rather than to the artist's *oeuvre*; the tide was already on the ebb. It was as though an exceptional wave had flooded the already drying sand. Not even the glamour of that sale, with its outstanding Turners, could enable *The Baptism in Scotland* to get within £400 of the £1,842 it brought at the Eden sale in 1874. *Oh Nannie wilt thou gang wi' me* which, in 1882 a buyer had thought to be worth £840, now only brought £236.

In the first decade of the present century it was unusual for a Phillip to bring more than a hundred or two. In eleven years from the Pender sale, *The Gypsy Toilet* dropped in value from £1,785 to less than the 550 guineas it cost in 1865; in the next two years another 140 guineas had been lopped off. Yet, as late as 1923, at the Robinson Sale nearly £2,000 was paid for *The Early Career of Murillo*, only half what it had brought at the MacConnel sale in 1886 but a considerable sum for a Victorian painting.

From the temporary honours of the sale-room let us turn to other marks of distinction. Wilkie was knighted in 1836, when he was fifty-one; Phillip was under fifty when he died, he must surely have attained the honour had he lived. The arm of coincidence was long enough to reach both artists in the circumstances of an early death. Wilkie was only fifty-six when he died at sea on his way from the Holy Land; Phillip was abroad, too, in Rome, when, aged



Fig. III. *The Highland Fair or the Scotch Fair*. By John Phillip, R.A., reproduced by permission of the Aberdeen Art Gallery. £55 when the artist painted it in the 'forties, once sold for 1,735 guineas (1875).





Fig. IV. H.R.H. Prince Albert. John Phillip, R.A. Reproduced by permission of the Town Council of Aberdeen.

forty-nine, he was struck down by the paralysis which soon brought to an end an industrious life.

An industrious life, like that of Wilkie. Both were indefatigable workers despite their ill-health. Wilkie's pencil was ever active. At his death he left behind an immense number of drawings. Now they are much sought after by the museums. Only last June (1960), a sepia study for *The Duke of Wellington Writing a Despatch on The Eve of Waterloo* brought 180 guineas. Teens of pounds are given for thumbnail sketches in pen and ink and for a fully developed water-colour one has to think in hundreds. Phillip was not an assiduous draughtsman but he was always at work painting oil sketches. His fellow-artist and collaborator, the animal painter Ansdell, who went with him to Spain said that the Spaniards were amazed at his industry: "They were unaccustomed to see either men or mules work as hard as he did". At his death, fifty canvases lay in his studio on which he had blocked-in ideas for compositions during his last visit to Spain.

We shall never fully know why this parallelism existed between the two artists. Phillip, the only man who could have told us, speaks to us only through his pictures. He was no letter-writer, kept no diaries. What he thought of other artists we know only through his works and their influence upon them. He copied the work of the men he admired. In the Aberdeen Art Gallery there is a wonderfully close copy of Van Dyck's portrait of *Hugo van der Geest*. The Royal Academy possesses a copy he made of a fragment of Velasquez' *Maids of Honour*. His copy of this artist's *Surrender of Breda* was sold after his death for two hundred and fifty pounds. For the profit of his art, but not his pocket, Phillip was a great copyist.

He did not, literally, copy Wilkie, stroke by stroke, but he imitated his style. John Phillip, was born in 1817, the son of a poor ex-soldier of the Napoleonic Wars. He had little opportunity of seeing original pictures or of learning anything about art save from itinerant portrait painters who found their way to distant Aberdeen.

When he was seventeen, working as an apprentice painter and glazier, he stowed away aboard the brig *Manly*, sailing from Aberdeen to London. Punishment followed closely upon discovery. During the week the ship was in London, his nose was kept close to the 'holystone'. He did manage one day off to see



Fig V. *La Gloria or The Spanish Wake*. By John Phillip, R.A. Reproduced by permission of the National Gallery of Scotland. 5,000 guineas at the Pender Sale in 1897. Sir John Pender had purchased it direct from the artist.

the Royal Academy exhibition of 1834. In later life, he used to describe how he was waiting for the doors to open in the morning and was swept out with the sawdust at night. That exhibition gave him a glimpse of the art world which Wilkie had conquered overnight nearly thirty years before. He would see there six works by his fellow-Scot, portraits for the most part, one of them *A Spanish Mother and Child*, described by Cunningham as a "conception of great beauty".

Did this, and the 200 guineas which appeared by the title in the catalogue, appeal to his boyhood imagination? Later he was himself to paint many a Spanish mother, in the joy of motherhood and the sadness of *La Gloria, the Spanish Wake*.

Phillip must have wished to see more of Wilkie's work, if not originals, then the engravings which were taking his familiar subjects of Scottish life into even the humblest of homes. One of the engravings may have been after Wilkie's *The Pedlar*. The year after his visit to London, Phillip painted a picture of the same title, an interior with eighteen figures, said to reveal the influence of Wilkie. It was an important picture—in its effects. Seen by Major Lockhart Gordon, it kindled his interest in the young artist and led him to enlist the support of the Lord Panmure which enabled Phillip to go to study in London. He stayed in London from 1837 to 1841 and during the 'forties was sometimes in London, at others in Aberdeen. He was in London in 1843 when he painted the thirteen-year-old future President of the Royal Academy, Sir John Everett Millais, as a highland page. He may have seen, at the end of 1842, the large Memorial Exhibition of Wilkie's work at the British Institution. In 1841, that artist had died at sea. Turner had painted a famous picture to commemorate the event. The name of Wilkie during these years would be on everyone's lips.

Phillip had been eighteen when he painted the *Pedlar*; at that age, Wilkie had painted his first important picture, *Pitlessie Fair*. He had been born in 1785, a son of the manse of Cults, Fife. As a boy, and on his return from four years study in Edinburgh, Wilkie had been among the village people, "a chiel amang them, takin' notes", upon the pages of his sketch books and the tablets of his memory. In faith they were 'prented', upon a canvas which records the idiosyncratic features of a hundred and fifty different individuals, embracing the variety of physical type and temperament which make up the life of a Scottish village. This annal of his father's parish was the incentive which provided the spur and the means, or £25 towards them, for



Fig. VI. *The Defence of Saragossa*. Sir David Wilkie, R.A. Reproduced by permission of Her Majesty the Queen. George IV took this into the Royal Collection at a cost of 800 guineas. Like many others of the best of Wilkie's works denied the opportunity of making sale-room history.

the journey to London which was the road to fame and success.

*Pitlessie Fair* was exhibited at the Royal Scottish Academy in 1844. Not long afterwards Phillip painted his *Scotch Fair*. The picture is a long way behind that of Wilkie. Though the individuals are closely observed and accurately delineated, they are not so well related to one another or to the background. The colour is gravy-like, the pigment thin and meagre. The *Scotch Fair* shows that at thirty, Phillip was a second-rate Wilkie. Then came illness and foreign travel.

In 1825, the death within the space of a few months of Wilkie's mother, two brothers and a sister's fiance brought on a severe illness. He went to Italy and, above all to Spain. What he saw there of art and life changed his art. The vigorous, dramatic realism of Murillo, the breadth of handling, luminosity and atmosphere of Velasquez, had such an effect upon him that he ceased to be provincial; he became a European master. Lured from the small-scale paintings of Scottish subjects he turned to more ambitious compositions, many based upon the stories he had heard in Spain of courageous exploits during the Peninsular War. His contemporaries, and our own older generation of critics thought the effect of Spain upon the art of Wilkie was disastrous.

No division of opinion ever existed regarding the importance to the art of John Phillip of his three Spanish journeys. Why did he go to Spain? Was it in Wilkie's footsteps? Did he disagree with the view that Wilkie's art was the poorer for it? Had that picture of a Spanish mother and child seen so long before lived in his memory? Or was it merely a doctor's advice?

Wilkie had been a pioneer in going to Spain. Hitherto it had been little visited by artists, despite the unusual and dramatic character of its landscape, the picturesqueness of its architecture, the wealth of unhackneyed historical subjects which would lend themselves to pictorial treatment, and the manners, costumes and customs of the people. Here was a wealth of subjects which could forever remain neglected. Nor, wishing to study the methods of the masters, could artists go on disregarding the country which produced Velasquez and Murillo, and, a more recent taste, this, El Greco and Goya.

In Spain, Phillip was born again. He received a new name. Henceforth he was to be known as *Phillip of Spain*, or *Spanish Phillip*. Except for an occasional throw-back to his earlier subjects, and for a few portraits, Phillip's pictures were Spanish in subject and character; from them the British public formed its conception of Spain and its people.



Fig. VII. *The Turkish Scribe*. Sir David Wilkie, R.A. Reproduced by permission of the Aberdeen Art Gallery. Uniformity of price has characterised this attractive sketch made during the artist's last voyage. Sold at the Wilkie Sale in 1842, after his death, for £446, it brought £420 at the Price sale in 1895 and 500 guineas when it appeared in Christie's last year.

The power of the sun, the warmth and vivacity of the people, the gaiety of their lives and costumes, were such a contrast with the dour greyneess of his native North-East, that the cramping inhibitions of John Phillip were resolved. The study of the sturdy realism in Murillo's pictures of Spanish life and of the masterly technique of Velasquez, gave to his art a breadth of handling, power of expression, deftness of composition, fullness of pigment and richness of colour which had been lacking. John Phillip had taken many a hint from Wilkie; the last hint of all, to go to Spain, was most important of all. There may still be traces in his work of the older master. He might paint a letter-writer at work in Spain as Wilkie did in Constantinople, but he is now an independent master, capable as Sir James Caw claimed, of carrying "the ideals for which Wilkie had latterly striven, but had never quite realised, to a successful issue."

Professional painters, who admire Phillip as an accomplished technician, might agree with this verdict; collectors do not. Works which once brought four figures do not even manage three. During the 1951-52 season, Phillip's *Selling Relics at the Church Porch in Seville* brought less than a hundred pounds. £950 had been given for it at the Quilter sale in 1909 but in 1882 it was thought to be worth £3,937. The £1,520 given in 1878 for his *Cigarera* had shrunk by 1954 to £84. These prices are not a fair reflection of the merit of his work but they do reflect public taste. We no longer need his vigorous realism and opulent colour to form our conception of Spain and its people. The parallelism between Wilkie and Phillip does not persist to present-day popularity.

# THE STEEPLE CUP—IV

## INTRODUCTORY NOTICE

As mentioned in the last paragraph of Part II (April, p. 109), we had intended adding the corresponding section of the annotated list of steeple-cups at the end of each subsequent part. Owing, however, to lack of space this has proved impossible. Consequently, no section of the List was able to be printed in Part III. It has now been decided more satisfactorily to print the entire List complete after the whole work has appeared.

WE have already (Part III, June, p. 169) noted several cups made by AB in monogram, and when dealing with the 1605 globular cup at the Kremlin (Part II, April, pp. 107, 8) have discussed the identity of this goldsmith showing that Anthony Bull of St. Martin's Ludgate is probably the man in question. He was a prolific maker of steeple-cups, no less than sixteen being recorded in our list between the years 1602 and 1615. One of his most interesting examples is that of 1606 (No. 23 in our List) belonging to the Borough of Devises (Fig. I). The greater part of the bowl and cover are diamond-punched—the bowl from the outside and the cover repoussé from the inside, as was also the case with the 1608 globular cup at the Kremlin by CB conjoined (Part II, p. 108). This cup<sup>1</sup> was decorated with large fleurs-de-lis separated by plain tongue-like straps. The Devises Cup has similar straps, but instead of the fleurs-de-lis they alternate with circular medallions or roundels. They are used to advantage for inscriptions as we shall shortly see. Another diamond-punched cup<sup>2</sup> is the Grace Cup of 1608 at St. Albans (to be described later) and this has pears, or gourds, alternating with narrow vertical straps. The calyx of the bowl is engraved with hollow strap-work lobes with small dotted roundels at their upper and broader ends, while others, in counterchanged positions, are placed above the points where the sides of the strap-work meet at the top. The cover has no pedestal and three small brackets, soldered to a disk, support a three-sided solid chevroned steeple. There is a small ball-like finial which perhaps replaces an earlier and more elaborate one. The baluster-stem follows the usual pattern with a central knob and two collars with rayed disks. There are, however, no brackets in its present state. The shoulder of the foot has a lobed decoration with a thick wavy line, or undulating fret, below. The lower part of the foot has lobes similar to those on the calyx. The base has the usual recessed section and ovolo base-plate. On the medallions and straps on the bowl are inscribed the Town arms, the date 1620, when apparently the cup was presented to the town, and the names of the Mayor and the twelve Chief Burgesses Councillors of the time. The names on the bowl are:

Rob. Drew, Esquier (possibly the donor of the cup. He was one of the family of Drew of Southbroom, a member of the Town Council in 1630 and a M.P. in 1597, 1601, 1603 and 1625), Walter Stevens, Richard Flower, Willm. Erwood, Thos. Wheataker, Rob. Flower, and John Kent, Gent. All these men were Mayors at different dates between 1591 and 1620. The names on the cover of men who were Mayors between 1612 and 1625 are:

John Stevens, John Allen, Nicholas Barrett, Edw. Northey, Edw. Lewse and John Thurman.

By N. M. PENZER

Fig. I. Diamond-punched cup belonging to the Borough of Devises. By AB in monogram. 1606-7.



The cup is carried before the Mayor when he attends church, but the origin of the custom is unknown.

The height is 15½ in.

Among the fine plate belonging to the Corporation of Portsmouth are two steeple-cups by FT conjoined, usually accepted as the initials of Fred Terry<sup>3</sup>. The first, of 1606, is embossed and engraved with grapes, leaves and scrolls.

The calyx is formed of tongue-like straps. The ovolo-decorated pedestal is surmounted by three zoomorphic brackets supporting a hollow steeple with diamond-shaped cutting, which has small brackets at its apex and a spiked finial. The baluster-stem has the usual brackets, but only one collar and rayed disk. The foot is engraved with inverted acanthus leaves and the typical ovolo-decorated base. On the bowl are four shields, one containing the arms of the Borough of Portsmouth and the others the Arms of the three donors with their names—John Watts, William Bryan and John Riddlesden. They presented the cup for their admittance as Burgesses in 1606. On a plain band encircling the bowl is engraved in Roman capitals:—

TRIS . PROHIBET . SVPRA . RIXARVM .  
METVENS . TANGERE . GRATIA

This quotation is from Horace, *Ode*, Bk. II, XIX, 15, and to be complete, should continue "nudis iuncta sororibus". It is part of an "Invitation to a Drinking-Bout", and may be translated:

"The Grace, hand in hand with her nude sisters, fearing brawls, forbids us to touch more than three".

The height of the cup is 21½ in. and the diameter at the brim of the bowl, 5½ in.

The second cup of 1609, is very similar to the first, and has the customary two collars and rayed disks in the baluster-stem. The design is more formal, consisting of clusters of lily of the valley, gourd-like fruit and foliage. The open steeple has Gothic cutting. Among the decoration on the bowl is a shield bearing the Borough Arms, while a plain band round the lip is engraved in Roman capitals:—

THE GIFT OF THOMAS BONNER, 1609

The Election Book No. 4, fol. 151 shows that Bonner was admitted as a Burgess on 27th June, 1609, when he doubtless presented the cup. He was elected Mayor in September, 1612.

Height: 20½ in. Diameter at brim: 4¾ in.





Fig. II.  
From  
Rhuddlan  
Church,  
Flintshire.  
With  
imbricated  
decoration.  
By CB in  
monogram.  
1612-13.  
Courtesy of  
the Victoria  
& Albert  
Museum.

Returning to 1606 we find two examples of the rare scale-like design, usually described as imbricated or resembling peacock's feathers. The first example (List No. 26) is at S. Lawrence, Sandhurst to which it was bequeathed by William Haward in 1644. Unfortunately, the cover is lost. It bears a plain shield apparently intended for armorial bearings. The baluster-stem follows the usual pattern, and the foot is engraved with inverted acanthus leaves. The maker's mark is RS.

Height: 9 $\frac{3}{4}$  in. Diameter of bowl 4 $\frac{1}{2}$  in. and of foot 3 $\frac{1}{4}$  in.

The other example (List No. 27) has the imbrications in inverted order on the cover. In this form the design, heraldically known as *papelonné*, appears on two font-shaped cups (as shown in *APOLLO*, December, 1957, pp. 177, 8) on the bowl of the 1521 Holms cup, and on the stem of the 1524 Charlecote cup. In the present example which belongs to S. Martin *cum* All Saints, Oxford, the cover is surmounted by a low pedestal on which three brackets support a short solid-sided steeple with a plain knob finial. The baluster-stem is of the usual type, but now lacks any brackets. The foot is engraved with inverted acanthus foliage and elongated tongue-shaped lobes.

Height: 16 in. Diameter of bowl 4 $\frac{1}{2}$  in. and of foot 4 in.

The only other recorded example (List No. 74) is one by CB in monogram from Rhuddlan church, Flintshire, now loaned to the V. & A. Museum. In this case the scales or imbrications overlap both body and cover in an upward direction (Fig. II). On the low ovolo-sided pedestal three formal cusped brackets support a solid-sided chevroned steeple. The finial is in the form of a spike. The baluster-stem has large ribbed and cusped brackets connecting the central knob with the upper disk. The foot is engraved with inverted acanthus foliage which partially covers the large melon-like object previously described. The base has the usual ovolo decoration.

Height to top of finial: 18 $\frac{1}{4}$  in. Diameter of lip of bowl: 4 $\frac{3}{8}$  in. and of base 3 $\frac{3}{8}$  in.

The next steeple-cup of interest<sup>4</sup> is that of 1607 by TW in monogram at Corpus Christi College, Cambridge. The upper part of the bowl is embossed with three oval panels containing sea-monsters, separated by scroll-work on a granulated ground, and in one case by a plain shield. The calyx consists of hollow strap-work flat lobes alternating with imbricated work of equal height on a spotted ground. The cover is also embossed with three panels of sea-monsters separated by scroll-work on a granulated ground. On the centre of the cover is a flattened and chevroned disk, possibly replacing a former pedestal, on which three cusped zoomorphic brackets support a solid-sided chevroned steeple surmounted by a baluster finial. The baluster-stem consists of a single large knob embossed with pecten shells (*cf.* similar ones at Tong, Mickleton and St. Albans—List Nos. 63, 81 and 103 respectively). There are no brackets. The design on the trumpet-shaped foot is a repetition of that of the calyx. There is an inscription round the lip of the bowl as follows:—  
MUNUSCULU DUORU FRATRU RO ET TO in 9ber  
1607 + COLLEGIU CORPORIS CHRISTI

The initials refer to Robert and Thomas Ogle who entered the college in 1607.

Height: 15 $\frac{1}{4}$  in. Diameter of lip of bowl: 4 $\frac{1}{8}$  in. and of foot 3 $\frac{1}{8}$  in.

Also of 1607 is the J. W. Dewar Harrison cup<sup>5</sup> by a maker using a squirrel holding a nut in his front paws as his mark (Fig. III). Its interest lies in the fact that it is a unique example of the use of the scallop shell arranged concavely and convexly in alternate rows—both on the bowl and cover. The low pedestal has three brackets supporting a solid-sided steeple surmounted by small brackets and a vase-shaped finial. The baluster-stem has only one rayed disk—the lower one. The absence of the upper one is probably due to the fact that the cusped brackets bend inwards at the top and would not give sufficient room for it. The plain elongated lobes of the calyx are repeated on the foot, which has the usual ovolo base. Height: 20 $\frac{1}{2}$  in. Passing over the globular and gourd-shaped cups of 1608 already discussed, we come to the cup of 1608 (List No. 34), Fig. IV, at St. Albans, known as the Grace Cup, so called from the name of the donor Richard Grace probably the son of John Grace, Mayor of St. Albans in 1574. The cup has lost its cover, but is mentioned in both the 1610 and 1620



Fig. III. Cup showing the use of both concave and convex scallops. From the Dewar Harrison collection. Maker: a squirrel. 1607-8. Courtesy of H. R. Jessop.



## THE STEEPLE-CUP



Fig. IV. The Grace Cup from St. Albans. Makers mark uncertain. 1608-9. *Courtesy of Lord Verulam.*

inventories. The bowl is stamped with diamond indentations divided by three vertical tongue-shaped lobes into three compartments, in the centre of each of which is a large pear or gourd flanked by stiff curving leaves. Above is a plain rim, while the calyx is formed of alternate lobes and imbrications as on the Corpus cup of 1607 and several other cups of about this date. There are no brackets as the cup appears today. The baluster-stem has only one ovolo-decorated collar, the lower disk resting direct on the top of the foot. The design on the foot itself follows that on the calyx. The base is of the usual type. Under the foot is inscribed:

Richard Grace dedit hoc munus ad usum  
maiorum hujus Burgi successive

The maker's mark has been variously described as a bunch of grapes, a fruit slipped, a wine skin tied at the neck, and



Fig. V. The marks of the Grace Cup at St. Albans, showing the difficult maker's mark on the right. *Courtesy of Lord Verulam.*

a rose slipped and leaved. As Lord Verulam has kindly provided us with a photograph of the marks (Fig. V) readers can decide for themselves!

The height of the coverless cup is 9 $\frac{5}{8}$  in.

The next cup of importance is that at Trinity Hall, Cambridge (List No. 36), known as Bishop Barlow's Cup. It

was presented by William Barlow, who was elected a Fellow of the college in 1590, appointed Bishop of Rochester in 1605 and translated to the See of Lincoln in 1608. He died in 1613. The bowl is engraved with a central row of fleurs-de-lis between two rows of scallops—all on a matted ground with a semé of bezants. A plain shield covers one of the fleurs-de-lis. The calyx, separated from the main design on the bowl by a plain band, matching a similar one round the edge of the bowl, is formed of water-leaves on a matted ground in panels of diagonal strap-work. The cover, decorated in the same manner as the bowl, is surmounted with the usual ovolo-sided pedestal supporting three zoomorphic brackets, but the original steeple has been replaced by a finial of the female figure with a spear standing on a globular pedestal with a rope-twist central moulding. The baluster-stem is of the usual type with brackets matching those on the cover. The upper part of the foot is engraved with inverted acanthus leaves, and the bottom part with fleurs-de-lis on a granulated ground between strap-work bands. The base follows the usual pattern. The maker is TC with three pellets above and one below.

Height: 20 $\frac{7}{8}$  in. Diameter of rim of bowl: 5 $\frac{1}{4}$  in. and of foot: 4 $\frac{7}{8}$  in.

We pass on to the so-called Byron Cup in the church at Hucknall Torkard, Notts (List No. 37). It contains the Byron vault (1638-1852) which provided a burying-place for members of the Byron family for over two hundred years, Lord Byron's remains, all but his heart which is buried at Missolonghi, being laid in the vault on 16th July, 1824. The 3rd Baron, William Byron, married, as his first wife, Elizabeth daughter of John, Viscount Chaworth and it was she who presented the cup in 1664 as a thankoffering for the Restoration. It was a relation of hers, Mary Anne Chaworth for whom Byron had his greatest and lasting infatuation. The cup, together with a paten, was given as a chalice. It has no steeple. The bowl is embossed with vines on a matted ground and chased with acanthus foliage. The baluster-stem has the usual three scroll brackets. The foot is chased with acanthus foliage above and alternating lobes and imbrications below. The cover is also decorated with vines on a matted ground, and bears the following inscription:—

This Cup was given to the Church of Hucknall Torkard [sic] by the Honorable Elizabeth Byron, anno 1664.

The arms engraved on the cup are:—

Arg. three bendlets enhanced gules with a label of three points, for Byron, impaling Quarterly, 1-4 . . . two chevrons gules: 2-3 . . . barry of ten argent and vert (gules) three martlets . . . for Chaworth.

The maker's mark is a grotesque head.

Height: 14 in. The date of the cup is 1608-9, and of the cover 1609-10.

For further details of the Church and the Byron vault see T. G. Barber, *Byron—and where he is buried*, Hucknall, 1939 (reprinted 1944 and 1945) pp. 20, 21 with plate.

Among other cups of 1609 mention may be made of one<sup>a</sup> by AB in monogram in the collection of the Marquess of Exeter. It was offered for sale at Christie's on July 17th, 1959, Lot 102, but was withdrawn. It has a charming design on the bowl of vines with bunches of grapes which pierce a central engrailed band as they meander round the cup on a matted ground. It is bounded by plain bands above and below. The design is repeated on the cover. The calyx is of plain strap-work tongues, or lobes, alternating with narrow scale-work, or imbrications. This is repeated on the lower part of the foot. The ovolo-sided pedestal is surmounted by three small foliated brackets which support a

diamond-cut steeple at the top of which are three small cusped brackets which support an unusually large ball finial with a central convex band and small baluster ornament at the top. It possibly replaced an earlier figure or other finial of better proportion. Height  $19\frac{5}{8}$  in.

In his *Old Scottish Plate*, pp. 410, 411 John Burns shows two steeple-cups of 1610 and 1611 belonging to S. John's Middle Parish Church, Perth<sup>7</sup>. They appear to have been bought between 1640 and 1643. The 1611 one was considerably larger than the earlier one, but has been reduced in height to form a matching pair by the removal of the brackets supporting the steeple. Thus it now rests direct on the pedestal. The 1610 example is by NR over a head coupé, as on the 1607 "Bell" salt at Christ's Hospital (APOLLO, July, 1960, p. 18) and a beaker of 1608 at S. Giles, Cripplegate. The body, cover, and lower part of the foot are embossed with vines, grapes, pears and foliage, divided into sections by horizontal lines. Acanthus foliage forms the chief motif of both calyx and the upper part of the foot. The baluster-stem is of the usual vase-shaped type with three cusped brackets. The pierced steeple rests on three high brackets and has small ones at the apex supporting a small shaped finial. The cover appears to have been restored at some period, and now has no marks.

Height:  $19\frac{1}{4}$  in. Diameter of bowl  $4\frac{3}{4}$  in., and of the foot  $4\frac{1}{8}$  in.

The 1611 cup is by the maker of so many steeple-cups—AB in monogram. The bowl and cover are embossed with an "all-over" pattern of vines, grapes, daisies, etc. According to Burns the design also includes acorns, oak-leaves, Scotch thistles, sunflowers, pomegranates, etc. These, however, are not clear in the only two photographs and a drawing we have seen. There is a plain shield among the foliage. The stem is of the usual type. The upper part of the foot has inverted acanthus leaves, while the lower part has alternate tongue-shaped lobes and imbrications. As mentioned above, the removal of the brackets, which once supported the steeple has reduced the height to form a matching pair.

Height:  $19\frac{1}{4}$  in. Diameter of bowl:  $5\frac{1}{4}$  in., and of foot  $4\frac{3}{4}$  in. Both cups are engraved:—

FOR THE KIRK OF PEARTHE

The goldsmith who used the initials TC with three pellets above and one below has already been mentioned as the maker of the 1601 cup at Corby, Northants, and of Bishop Barlow's cup of 1608 at Trinity Hall, Cambridge. In all, we have recorded about a dozen steeple-cups by him dating from 1601 to 1616, and in practically every case he places the steeple direct on a disk applied to the centre of the cover, rather than introducing the usual ovolo-sided pedestal. Four of his cups bear the date-letter for 1610. The first of these is the Radcliffe Cup (List No. 46) at Brasenose College, Oxford. The bowl and cover are embossed with Tudor roses and floral scrolls on a matted ground forming a circular frame with a central engrailed band as in the 1609 cup of the Marquess of Exeter described above. The ornamentation on the foot is also the same as on this cup. The Radcliffe Cup, however, has no brackets on the stem and the open-sided steeple lacks a finial. One of the pellets of the maker's mark is worn away. Fig. VI.

Height:  $15\frac{3}{4}$  in. Diameter of bowl:  $4\frac{5}{16}$  in. and of base: 4 in.

The second 1610 cup was in the Cassel and Mountbatten collection (List No. 48). It is chased with panels of seamsters. A rayed disk on the cover, instead of the usual pedestal, supports the three brackets and open-sided steeple which has a small baluster finial. The stem is of the usual type and the foot has alternate lobes and imbrications.

Fig. VI. The Radcliffe Cup, Brasenose College, Oxford. By TC with three pellets above and one below. 1610-11.

Courtesy of the Goldsmiths' and Silversmiths' Company.

Height: 19 in.

The third cup (List No. 50) is at S. Mary the Virgin, Monken Hadley, Herts, the actual church being in Middlesex. Both bowl and cover are divided by horizontal bands enclosing fruit, such as pears, apples and mulberries, and flowers such as lily of the valley and daisies—all on a matted ground. There is no pedestal, the three grotesque brackets supporting the open steeple with its pointed finial, standing direct on a disk applied to the centre of the cover. The calyx is of the alternate lobe and scale type—so common at this time. The upper part of the foot is engraved with inverted water-leaves, while the lower part repeats the design of the calyx.

Height: 10 in. Diameter of bowl: 4 in. and of foot  $3\frac{1}{2}$  in.

The last cup of 1610 by T.C. is the Winthrop Cup at the First Church, Boston, Mass. (List No. 47). It has no



Fig. VII. From Monken Hadley, Herts-Middlesex. By TC with three pellets above and one below. 1610-11.

Courtesy of the Vicar.

## THE STEEPLE-CUP

cover and two of the three brackets on the baluster stem are missing. The upper part of the body is decorated by three oval panels of sea monsters separated by conventional foliage within foliated strap-work—all on a pounced, or matted, ground. The lower part of the body is engraved with fruit and foliage over which (according to Jones, *Old Silver of American Churches*, p. 19) a plain band has recently been added.

Height:  $11\frac{5}{8}$  in. Diameter of mouth:  $14\frac{3}{4}$  in., and of base  $4\frac{1}{8}$  in.

For details of Governor John Winthrop see Jones, *op. cit.* pp. XXXI, and 19.

In 1611 TC made an interesting cup now at Tong Church, Bradford, Yorks. The bowl is engraved with pears, or gourds, and trefoil foliage on a matted ground divided into two horizontal sections by a central broad chevroned band (List No. 63). A somewhat similar design occurs on the cover, which has three plain foliated brackets placed direct on a chevroned disk supporting a broad-faced steeple pierced by a heart-shaped opening with three small holes above and below arranged in triangular shape. The finial is missing. The narrow calyx consists of tongue-shaped gadroons on a matted ground. The stem is unauthodox, having a single knop embossed with shells, and no brackets. The foot is also unusual, being concave in outline, like that of 1614 at Treborough, Somerset (List No. 94), embossed with long tongue-shaped gadroons. Fig. VIII.

Height:  $11\frac{1}{2}$  in. Diameter of bowl and foot:  $3\frac{1}{2}$  in.

Other steeple-cups made in 1611 include several of interest and importance. The first (List No. 56) is one by AB in monogram belonging to the Kidderminster Corporation engraved with large scallop shells and swimming dolphins. According to the local Year Book the cup, given by Thomas Jennens in 1623, was reputed to be a portion of the plate belonging to the Parish Church. It was accordingly returned to the Vicar and Parochial Church Council of St. Mary and All Saints in 1932. The Rt. Hon. the Earl of Dudley, High Stewart of the Borough, presented to the Town Council a silver loving-cup to replace it. In spite of this, however, the inscription on the cup makes it clear that it was given much earlier by the grandfather of the 1623 Thomas Jennens. It reads:—

Given formerly p(er) Thomas Jennens of  
Kitterminster and enlarged p(er) his granchild  
Thomas Jenens of the City of London Grocer  
Ao Dm̄. 1623.

It is now nearly two feet in height.

The next 1611 cup is from the Earl of Yarborough's collection (List No. 57), and figures in Jackson's *History of English Plate*, fig. 223, pp. 209, 10. The bowl is divided centrally by a guilloche band into two horizontal sections, each being embossed with vertical five-lobed leaves and clusters of lily of the valley arranged alternately—all on a matted ground. Curved volutes are chased between each leaf and flower as they spring in either direction from the central band. A plain shield engraved with the initials WM takes the place of one of the flower clusters. The calyx consists of large chased acanthus leaves with strap-work cusps between—on a matted ground. The ornamentation on the cover is similar to that on the bowl. A low pedestal with ovolo-enriched sides surmounts the cover and on it are three cusped brackets which support a solid-sided chevroned steeple with a spiked finial. The maker is CB in monogram.

Height:  $19\frac{1}{2}$  in. Diameter of mouth:  $4\frac{7}{8}$  in. and of base:  $3\frac{1}{8}$  in.

We pass on to the Master's Cup—John Reeve, of the Worshipful Company of Carpenters<sup>8</sup>. It is in fine condition,



Fig. VIII. From Tong Church, Bradford, Yorks, of somewhat unusual decoration. By TC. 1611-12.

Courtesy of the Vicar.

and, like the Yarborough cup, has the lily of the valley as its chief motif. In the present case, however, the clustered flowers are flanked by the usual spear-like leaves, while the intermediate spaces are filled with small trefoil leaves which spring from a strap-work and lobed band surrounding the bowl. A plain broad band, bearing an inscription, encircles the rim. The calyx is of acanthus leaves and the large melon-like fruit which they partially cover. The ornamentation on the bowl is repeated on the cover. The ovolo-sided pedestal is much deeper than usual. It is surmounted by three large cusped zoomorphic brackets which support a much pierced steeple at the apex of which three small voluted brackets are crowned by a finial of a Roman warrior with lance and shield. The baluster-stem, with its three brackets resembling those on the pedestal, is of the usual type. The tall foot is chased with inverted acanthus leaves and the base has the usual recessed ovolo section and base-plate. It is the work of the prolific FT (? Fred Terry) and is 24 in. high.

The next cup is that at Barford St. Martin, Wilts (List No. 59) and is by F over W, who was also responsible for the Buccleugh and Queensberry cup of 1619 and the John Howland cup belonging to the Corporation of St. Albans of the same date. Both of these (List Nos. 117, 118) are of "Standard" design. The Barford cup has both bowl and cover embossed with a central guilloche band, as on the Yarborough cup, from which spring large flowers and foliated scrolls on a matted ground both above and below. The calyx is formed of elongated gadroons on a matted ground. There is no pedestal, and the three cusped brackets, which support a

Parts I, II and III appeared in the issues of December last year, and April and June of this year.



solid-sided steeple with a baluster finial, rest on a disk attached to the centre of the cover. The stem is of the plain slender baluster type, while the spreading foot is decorated with alternate tongue-shaped straps, or lobes, and imbrications. The base is of the usual type. Height: 13 $\frac{3}{4}$  in.

It is in 1611 that we first notice a cup with a design that in two or three years time was to be copied by nearly every maker of steeple-cups to the exclusion of all others. From 1614 until the last recorded cup—that of 1646 at the Vintners it is found, with few welcome exceptions, on every steeple-cup made. How and why it achieved such dominance is hard to say. Perhaps one of the chief reasons for its popularity was the fact that the empty space on the upper and broadest part of the bowl provided an ideal plain surface for armorials and inscriptions. However that may be, it was this design which from 1614 onwards became the standard one, and for this reason we have, in our List, described it briefly as the "Standard" design. We have already (Part III, p. 167) described it in some detail. It is really almost entirely confined to a calyx leaving the main part of the cup plain except for a single or double line chased near the rim from which an inverted fleur-de-lis chasing depends. It is often quite small, but in some instances it broadens out and reaches to the middle of the bowl. The chief feature of the calyx is the large melon-like object, which we have already attempted to describe. It is partially hidden by flanking acanthus leaves from the middle of which a tall vertical leaf is tightly rolled back showing striation, while behind it is traced a lily-like design. The 1611 cup mentioned above is the John Foster the Elder cup at the Worshipful Company of the Armourers and Brasiers. It is the work of IT in a heart-shaped shield (No. 60 of our List). It has all the features described above, which are reflected on the cover and foot in inverted order. The voluted brackets on the baluster-stem are more elaborate than usual, while others of the cusped or zoomorphic variety support a pierced steeple which has a third set of brackets at the apex. The finial depicts St. George and the Dragon, similar to the broken one on the 1605/6 cup at the Kremlin (APOLLO, p. 170). The total height is 19 $\frac{1}{2}$  in.

Other cups of 1611 include those at Yarlinton, Somerset (No. 61 of the List) and Lewes (No. 64). As both these call for considerable description and notes they will be dealt with in the next part.

The gourd and tree-trunk cup at Hutton Buscel, Yorks, has already been described (APOLLO, p. 106). We continue, then, with the 1611 cup at S. John the Baptist, Instow, Devon<sup>6</sup>. It is one of the many lily of the valley cups and closely resembles the 1613 Edmones cup at the Carpenters and that of the same date in the Wallace Collection to be described and illustrated later. The lilies embossed on the bowl are flanked by racemed leaves instead of the usual lily of the valley stiff pointed leaves. They alternate with gourds on high stems with a background of chased volutes. A plain band divides the calyx which consists of broad water-leaves on a matted ground. The design on the bowl is repeated in inverse order on the cover which has a very low pedestal with the usual cusped brackets supporting a pierced steeple with brackets at the apex and a spike finial. The foot is decorated with acanthus leaves, and the base is of the usual ovolo-enriched type. An inscription round the rim reads as follows:—

Deo et ecclesiae dedit Dionysia Long de London.  
Ecclesiae parochialis de Instow Patrona An. Xti, 1734.

It is also faintly inscribed with <sup>I • S</sup>  
M doubtless the initials  
of the original owners. The maker is Fred Terry.



Fig. IX. Set of three cups now in the Burrell collection at Glasgow. By TB in monogram. 1611-12.  
Courtesy of Sotheby & Co.

Height: 16 $\frac{1}{2}$  in. Diameter of bowl: 4 $\frac{1}{2}$  in.

The last of the 1611 cups is the magnificent set of three formerly the property of Lord Acton, later in the Swaythling collection, and now forming part of the Burrell collection in the Glasgow Museum<sup>10</sup>. This is the only set of three by the same maker and of the same year known to exist. It will be noticed from the illustration (Fig. IX) that the central cup differs in several details of design from the other two, apart from being 1 $\frac{1}{2}$  in. higher. For instance, on the bowl the groups of lily of the valley alternate with trefoils instead of a conventional fleur-de-lis design springing from the calyx, as found on the other two cups. The design on the cover of the central cup is inverted, while that on the others is not, and has strap-work, as well as the lily of the valley. The ovolo-sided pedestals, grotesque cusped brackets, pierced steeples with ball and spike finials are the same in all three cups. The calyx on the centre cup, however, is entirely different from that on the other two, being of strap-work design on a matted ground instead of being composed of broad water-leaves. The central knob is larger and the brackets are zoomorphic and not caryatid as in the other two cups. The design on the foot is of inverted acanthus leaves, while that on the other cups is of broad water-leaves matching their calices. The usual recessed band and base-plate with ovolo enrichment occurs on all three cups. They are all the work of TB in monogram.

Height of the central cup: 19 $\frac{1}{2}$  in. Diameter: 4 $\frac{3}{4}$  in.  
Height of the other two: 18 in. Diameter: 4 $\frac{1}{4}$  in.

<sup>1</sup> List No. 31.

<sup>2</sup> List No. 34.

<sup>3</sup> List Nos. 25 and 39.

<sup>4</sup> List No. 29.

<sup>5</sup> List No. 30.

<sup>6</sup> List No. 42.

<sup>7</sup> List Nos. 54, 55.

<sup>8</sup> List No. 58.

<sup>9</sup> List No. 65.

<sup>10</sup> List Nos. 66-68.

# SOME CONSEQUENCES OF THE BOW PORCELAIN SPECIAL EXHIBITION

By HUGH TAIT

## PART IV.—THOMAS FRYE AND A RIVAL FACTORY IN BOW

THE only contemporary printed appraisal of the Bow porcelain factory's products is the hitherto unpublished account in Samuel Richardson's sixth edition of Defoe's "A Tour of Great Britain". In Part III (June, 1960) I quoted Samuel Richardson's brief description of the Bow factory in the fourth edition published in 1748 and the same three sentences were repeated in the fifth edition published in 1753. However, the sixth edition, described on the title-page as 'with very great Additions, Improvements, and Corrections; which bring it down to the End of the Year 1761' was published in 1762 and, though the same sentences re-appear, there is inserted a longer and much more critical appraisal. The entry in the Index is altered to read:—

Bow, its Manufactory for Porcelane . . . p. 2.

The revised account reads:—

" . . . the first village we come to is Bow, where a large Manufactory of Porcelain is carried on. They have already made large Quantities of *Tea-cups, Saucers, Plates, Dishes, Tureens*, and most other Sorts of useful Porcelain; which, though not so fine as some made at *Chelsea*, or as that brought from *Dresden*, is much stronger than either, and therefore better for common Use; and, being much cheaper than any other China, there is a greater Demand for it. The Proprietors of this Manufactory have also procured some very good Artists in Painting, who are employed in painting some of their finest Sort of Porcelain, and is so well performed, as to equal most of that from *Dresden* in this Respect. If they can work this, so as to undersell the foreign Porcelain, it may become a very profitable Business to the Undertakers, and save great Sums to the Public, which are annually sent abroad for this Commodity".

This comment on the Bow factory is of special value coming at the zenith of its twenty-eight years life-span (1748-1776), only two years after Frye's retirement in 1759. The concern is described as a 'large Manufactory of Porcelain', thereby confirming the impression of exceptional size created by Thomas Craft who states<sup>1</sup> that 'they employed about 300 Persons' and the account books which show a very considerable annual turn-over. Richardson's report stresses the production of table-wares for common use, which, no doubt formed the bulk of the firm's output, but it completely ignores the more ambitious, artistic and purely decorative aspect of the factory's production, the porcelain figures. Clearly, the most conspicuous feature of the Bow manufactory was its large-scale output of table-wares at prices which greatly undercut its rivals and this was what so impressed Samuel Richardson. Here in 1762 is the first written confirmation of William Cookworthy's warning in his famous letter of 30th May, 1745,<sup>2</sup> in which he wrote:—" . . . 'Tis the latter earth, he says, is the essential thing towards the success of the manufacture. He is gone for a cargo of it, having bought the whole country of the Indians where it rises. They can import it for £13 per ton, and by that means afford their china as cheap as common stone ware. But they intend only to go about 30 per cent under the company . . .".

<sup>1</sup> On the lid of the box containing his bowl (both box and bowl in the British Museum—see Catalogue of the Bow Porcelain Special Exhibition, British Museum, 1959, No. 111 and 112, Fig. 37).

<sup>2</sup> Quoted more fully in Introduction to the Cat. of Bow Special Exhibition, *op. cit.* p. 9. See also Jewitt: *The Ceramic Art of Great Britain* (London) 1878, Vol. I, where it is printed *in extenso*.



Fig. I. Chinese (Fuhien *blanc-de-chine*) lizard candlestick.  
H. 5½ ins.

Winifred Williams (*Antiques*) Ltd.

How fortunate that Cookworthy's letter contains the explanation of why Bow was able to undercut so greatly all its rivals! Frye, who in his 1744 Patent<sup>3</sup> acknowledged his use of a china-clay, "the produce of the Cherokee nation in America, called by the natives unaker", must have continued to use it without acknowledgement under his second Patent of 1749,<sup>3</sup> since by no other means (so far as we know) would he have been able to sell his products so "much cheaper than any other china", as Samuel Richardson observed in 1762. No wonder, therefore, that Andrew Duché, the very poor potter in Savannah, who first discovered the Cherokee china clay in 1738, sold it in London at 30 per cent less than the East India Company and yet still made sufficiently great a profit to die a very rich "gentleman" in 1778 in Philadelphia.<sup>4</sup> Nor is it, now, so surprising that Bow Porcelain had large export markets in North America.<sup>4</sup> The Bow factory's success, therefore, was not entirely due to the artistic merits of its products or the scientific skill of Thomas Frye's recipes but partially to the unique favourable marketing conditions, by which the raw materials were obtained at a lower price than pertained elsewhere in the market, thereby enabling an undercutting of the selling prices of the final products in this new, competitive market.

<sup>3</sup> Relevant passages quoted verbatim in L. Jewitt, *op. cit.*



Fig. II. White lizard candlestick with original ormolu 'branches'. Bow, c. 1750. H. 4½ ins. (without mounts). Winifred Williams (Antiques) Ltd.

From Samuel Richardson's report is 1762, however, it is clear that there was a high opinion of the best painters at Bow. Today, the only painter known by name to us is Thomas Craft and he certainly merits the praise. Certainly, the so-called 'Muse' painter, however fascinating to the specialist, was not a skilful painter and, although the imitation of Japanese and Chinese patterns were attractively executed in brilliant palettes on the early wares, such as the New Canton Inkpots of 1750 and 1751 (Cat. Nos. 9 and 14, Figs. 3-5) and especially the bowl lent by Mr. D. A. MacAlister (Cat. No. 15), only with the 1754 Thomas Target bowl, lent by Dr. J. Ainslie (Cat. No. 64, Fig. 25-27), is there evidence of the employment of more highly skilled painters. By 1754 no doubt Frye could afford to offer more attractive wages and the reputation of the firm was sufficiently established to offer the prospect of security which would induce the better grade of painter to seek employment at Bow.

About the same time, in the fifties, Thomas Frye's Bow porcelain factory in Stratford High Street, Essex, was subjected to the competition of a new rival porcelain company in Bow, Middlesex. Mr. Hellicar, assistant Librarian at the Poplar Borough Library, most kindly got in touch with me to inform me that there were XVIIIth century records preserved in the Poplar Library which contained references to a porcelain company in Bow, Middlesex. On examining them closely, I found that the two sets of documents, the poor-rate books and the land tax returns, contained complementary information which gave a reliable, if sketchy, outline of this rival porcelain company. There appears, for the first time in 1752 among the list of 'land holders' in the Land Tax



Fig. III. Enamelled lizard candlesticks. Bow, c. 1753. H. 4½ ins. (without mounts). The MacAlister Coll., British Museum.

Returns for the parish of Bromley St. Leonards the entry:— (Rateable value)

28 : Edward Heylin & Co, for land of Peers £4.4.  
In the Land Tax Returns, at the very same point the following year, 1753, the entry reads:—

30 : The Porcelain Compy, land of Peers £3.0.  
There is no further entry of this particular 'land holder', (either Edward Heylin & Co. or The Porcelain Compy.) in the following years but in the next year's list for 1754 there is a new entry, which in rateable value corresponds with these two previous entries:—

25. 10.: John Fry Junior of Cartwright £2.10.0  
This property of John Fry Junior appears to be the same business concern as Edward Heylin's company and 'the Porcelain Compy', but no further entries appear in the following years which can be related to this property and concern.

Turning to the poor rate books there is a comparable entry under the heading of 'Middlesex—Bromley St. Leonard'.

An Account of Moneys recd. by me Edward Page, churchwarden, for the year one thousand seven hundred and fifty-two:

(Rateable value)  
40 : Edward Heylin & Company £3.0.0

In the following year, 1753, under the same heading, which has been amended to read 'received by me, James Flory, churchwarden', there appears in the same position in the list of names this entry:—

40 : The Porcelain Company £2.10.0  
There can only be one reasonable interpretation: the 'Edward Heylin & Co.' of 1752 was the 'Porcelain Company' of 1753 and that in both years, 1752 and 1753, a manufactory of porcelain run by Edward Heylin was operating in Bromley-le-Bow, Middlesex. In the next year, 1754, under the



## BOW PORCELAIN SPECIAL EXHIBITION

identical heading, which is amended to read 'recd by me, Isaac Olior, churchwarden', there appears in the same position in the list of poor rate levies the following entry:—

40 : John Fry & Harwood £2.0.0

The only inference to be drawn is that the Heylin porcelain company had been taken over in 1754 by Mr. John Fry and Mr. Harwood, thereby confirming the impression gained from the Land Tax Returns just noted, that the property of 'John Fry Junior of Cartwright' in 1754 is the same as 'The Porcelain Compy, land of Peers' in 1753 and 'Edward Heylin & Co for land of Peers' in 1752.

While it is clear that this rival porcelain manufactory in Bow was established in 1752, because no mention of it appears in the poor rate books or the Land Tax Returns for the preceding years, the date of closure of this Porcelain Company is a little less certain, for none of the Parish poor rate lists has survived for the years 1755 and 1756 to confirm the impression derived from the Land Tax Returns that the concern closed in 1755. In the poor rate list for 1757 there is no mention of this concern, nor is there any comparable rate levied.

The take-over of Heylin's porcelain company by John Fry in 1754 is made more understandable on a further examination of these two sets of local records. John Fry first appears in the list of 'Land Holders in the Land Tax Returns in 1753:—

John Fry Junior for Malthouse  
Ditto for dwelling house £3.6.

Apparently, John Fry took over the 'malthouse of J. Martin' which is listed as 'empty' in the 1752 Land Tax Returns. He, therefore, came to reside in Bromley-le-Bow in 1753, the year Heylin & Co became 'The Porcelain Compy.' John Fry continues to pay this tax every year until 1757, when the entry is changed to read:—

John Fry Junior for House  
Ditto for Malthouse empty £2.9.0

In the following year 1758, the only relevant entry makes it clear that John Fry was no longer living in Bromley-le-Bow—if, indeed, he was alive at all!

'Ditto for part of land late Fry's'

Not only did John Fry pay his land taxes on his residence in Bromley-le-Bow from 1753-1757 but he also paid a substantial poor rate, as the churchwardens' lists show: John Fry's name first appears inserted in the list of names in 1753, the same year that it first appeared in the Land Tax Returns:—

50 : John Fry Junr £3.2.6

Again in 1754 the churchwarden, Isaac Olior, made the following entry in his list of 'moneys recd.'

50 : John Fry £2.0.0

As I have already stated the poor rate lists for 1755 and 1756 are missing but the only relevant entry in 1757 poor rate list reads:—

9 Ed. Cartwright for 4½ acres late Fries £-13.6

This property of 4½ acres, which has suddenly dropped in rateable value, was evidently the land previously occupied—more profitably—by Fry. From the Land Tax Returns for 1754 I have already quoted the entry:—

25. 10. John Fry Junior of Cartwright £2.10.0

Evidently the land which had belonged to Peers when leased by Edward Heylin in 1752 and the 'Porcelain Compy' in 1753, had become the property of Cartwright in 1754. It was then leased by Fry, who had taken over (with Harwood) the Heylin porcelain company. In 1754 the property continued to enjoy its enhanced rateable value because of the

<sup>4</sup> See Introduction to Cat. of Bow Special Exhibition, *op. cit.* Other sources of wealth were, no doubt, later acquired by Duché.

porcelain manufactory operating on the land but as no further entries for this property occur in the Land Tax Returns after 1754 it would appear that the manufactory had closed. The necessary confirmatory evidence from the Poor Rate lists cannot be obtained because the lists for 1755 and 1756 are lost. Only in the 1757 Poor rate list is there a confirmatory entry:—

9 Ed. Cartwright for 4½ acres late Fries £-13.6  
Although John Fry, according to Land Tax Returns already quoted, continued to pay for the 'Malthouse and dwelling house' in Bromley up to and including 1757, there is no evidence that the rival porcelain company was operating after 1754. The conclusion at present must, therefore, be that this rival company was set up in 1752 by Edward Heylin, operated as 'The Porcelain Compy.' in 1753 and in 1754 was run by John Fry and Harwood, but by 1755 had been forced to close.

Unfortunately, at this stage, there is no evidence to indicate whether 'John Fry Junior' was related to Thomas Frye, the genius of the Bow porcelain manufactory in Stratford. The spelling of 'Fry' without an 'e' cannot be taken as indicative of a different family as inaccuracies were common in those days.<sup>5</sup> The conjecture that John Fry was a discontented ambitious young member of the family, who, having worked under his relative Thomas Frye at Stratford, left in a mood of dissatisfaction and joined Edward Heylin in an attempt to establish a rival concern, is highly plausible, for such practices are common occurrences in small business. Of Edward Heylin it is known that he shared with Thomas Frye the rights of the first Patent of 1744 but he is not mentioned in the second Patent of 1749.<sup>6</sup> Furthermore, Heylin was joint owner with Alderman Arnold of the land they purchased in the 'manor of Stepney' in 1744.<sup>7</sup> It remains a mystery why Heylin ceases to figure in the history of Thomas Frye's success in 1748 and 1749 and in the establishment of the factory in Stratford High Street. If they had quarrelled then it is most understandable that Heylin should try to set up in rivalry in 1752, by which time it was obvious to all that the Bow factory was not a bubble that would burst but an increasingly large profit-making concern. If a dissatisfied member of the Frye family offered to help Heylin with special knowledge, Heylin might well finance a rival factory across the river Lea in Bromley-le-Bow.

This conjectural explanation must await more evidence for confirmation or rebuttal but the chances of identifying the products of this rival factory in Bromley-le-Bow operating for three years, 1752-1754, are obviously very slender. A distinctive group of porcelain wares, such as that described by Dr. B. Watney<sup>8</sup> and tentatively assigned by him "although with some misgivings" to Liverpool (William Reid's factory, 1756-61), must be viewed with an open mind at this stage, for the close similarities with Bow porcelain combined with the inferior qualities both of potting, glazing and enamelling make this group attractive candidates for the products of this rival factory. There is always one glimmer of hope: that during building operations somewhere in the parish of St. Leonards fragments of the porcelain will be found on the site. Alas, only active local interest can prevent such an accidental discovery of fragments being totally ignored, and thereby sealing the site for many generations to come.

Certainly the discovery of this rival porcelain factory in of the perplexing statements made by Jonas Hanway in his

<sup>5</sup> See Part I of this article (February, 1960), p. 44, for another instance.

<sup>6</sup> See Introduction to the Cat. of Bow Special Exhibition, *op. cit.* p. 12.

<sup>7</sup> Dr. B. Watney: Four Groups of Porcelain, possibly Liverpool. Trans. of English Ceramic Circle. Vol. 4, part 5, pp. 13-20, pl. 7-11.



Fig. V. Liberty and Matrimony: enamelled in the 'Muse' painter's style. Bow, c. 1753-4. H. 9.7 ins. Collection of Mrs. S. J. Katz.

Bromley-le-Bow offers a much more satisfactory explanation *Travels* (1753) Vol. IV p. 228, where he writes:

'It is with great satisfaction that I observe the manufactures of Bow, Chelsea and Stepney so improved.'

This reference to Stepney almost certainly refers to this rival factory in Bromley-le-Bow, since the parish of St. Leonards was in the manor of Stepney and the factory was operating at the time of publication, 1753. There is now no need to suggest that this reference was Hanway's muddled recollection of the Bow factory's earliest experimental days between 1744 and 1748 as I wrote in a footnote to Part II of this article.<sup>8</sup>

In Part III of this article (June 1960) I discussed the new or second 'edition' of the female sphinx figures which Bow brought out about 1754. A close examination of Bow porcelain will show that around about 1753-4 a number of popular models were re-modelled and a number of small alterations can be observed on the second 'edition'. It would take a large book to treat with this important aspect of the Bow factory's products adequately but in the limited space of this article I would like to illustrate two further instances where the differences between the first and second 'editions' are so slight that many collectors have passed them unnoticed.

The rare but well-known Bow lizard candlesticks,<sup>9</sup> which are slavishly copied from the Chinese Fukien *blanc de chine* (Fig. I), are to be found in two 'editions'. The first 'edition' was produced as early as 1750, as in the case of the creamy-white pair in the possession of Winifred Williams (Antiques) Ltd. one of which is illustrated here (Fig. II). This pair is exceptional for still possessing the original ormolu 'branches',<sup>10</sup> but, though the porcelain flowers are XVIIIth century examples, they are modern replacements. The ormolu, fitted into the centre of the drip-pan, is thick and sturdy with clumsy rivets. The second 'edition' can be seen in a pair (Fig. III) lent to the Bow Special Exhibition by Mr. Donald MacAlister (Cat. No. 13), which judging from the style of the painted decoration and the appearance of the porcelain were made about 1753. A close examination of the

<sup>8</sup> April, 1960, p. 93, footnote No. 1.

<sup>9</sup> F. Hurlbutt: *Bow Porcelain* (London) 1926, pl. 6. G. Savage: *18th century English Porcelain* (1952), pl. 40.

<sup>10</sup> Duesbury Account Book 1751-1753 (English Porcelain Circle, 1931), p.



Fig. IV. Liberty, enamelled, Bow, c. 1756. H. 9.7 ins. British Museum.

Base of Liberty, biscuit waster found on Bow factory site by A. J. Toppin in 1921.

lizards on these two pairs of candlesticks reveals that the lizards on the MacAlister candlesticks are so completely remodelled that zoologically they are a different type of lizard. In point of fact the alterations were probably made out of aesthetic and practical considerations for the pointed 'horns' of the first edition 'lizards' are always found broken. There is a difference in size too; the MacAlister ones are not so thick and are shorter.

Whether the flimsy delicate green painted metal mounts and the undecorated Bow porcelain sconces on the MacAlister candlesticks are later additions or the contemporary original arrangement is open to dispute, though on balance there is at present more to suggest that the mounts and sconces are original. Similarly, it must remain conjectural whether the painted decoration was executed at the Bow factory about 1753 or at William Duesbury's workshop, where according to the Account Book, some were certainly finished, though whether enamelled or fitted with ormolu mounts is not stated. The entry simply reads:<sup>11</sup>

'Dlevred 24 (Feb 1753): A pr. of Lizard candlesticks . . . 0.1.6.' From other more detailed entries, it is clear that Duesbury's workshop carried out the fixing of ormolu mounts as well as the paintings of white porcelain and the charge of 1s. 6d. would appear to be average for such a job. The decoration of the MacAlister candlesticks is typical of the factory work about 1753, though the palette is not quite the same as the usual enamelled products of this period. It is, therefore, quite possible that these candlesticks were finished in Duesbury's workshop.

Another instance of a second 'edition' being brought out by Frye about 1754 is the figure of Liberty (Fig. IV). The example illustrated here (Cat. No. 96), which Miss F. L. Cannan presented to the Museum in 1940, is decorated in the style current at the Bow factory about 1755-1757, with pale yellow knee-breeches, a coat with flower sprays in red, purple and gold and a lilac lining, and a base picked out in purple. When this figure was compared with the biscuit base, a waster found in the factory site in 1921 by Mr. A. J. Toppin, a number of small but irreconcilable differences were

<sup>11</sup> Duesbury Account Book *op. cit.* p.

(Continued on page 129)





## ALEXEJ VON JAWLENSKY

By JASIA REICHARDT

ONE of the most important of Jawlensky's contributions in the field of art is that his work forms a junction between expressionism and the more formalised aspects of painting during the first three decades of the XXth century. Jawlensky had passed through many stages, from pointillism to almost complete abstraction, and yet the constant quality of his work, in whatever state of development, is that he did not treat paint as a merely image making material, but as a medium of texture and surface variations. In this respect Jawlensky's awareness of functions and latent possibilities of this material resulted in the clarity and impact of his work as means of communication. In every field of his work, whether he was painting heads, still lifes, or landscapes, Jawlensky utilised the notion of heightened intensity—one could say, almost, that in this respect, every sign in his work became a symbol. This transformation of the character of form and colour has been utilised by abstract artists such as Delauney and the Orphists, yet it was never used so consistently by any of Jawlensky's contemporaries with whom he associated. In reality, Jawlensky stands out as a solitary figure in spite of his connection with the New Artists Association and Die Blaue Vier; his gradual introspection and eventual leaning towards mysticism separated him from those of his contemporaries who followed more purely aesthetic or intellectual pursuits.

Jawlensky was born in Russia in 1864, where at the age of twenty-five he gave up the career of a Czarist officer to study art at the Academy in Moscow under Ilya Repin, and later went to study in Munich at the School of Anton Azbe, where he met Kandinsky. From 1902 he started to work on his own. It is in the paintings of that time that Jawlensky consistently uses the pointillist technique; later when he came under the influence of Cézanne and Van Gogh and visited Brittany and Provence in 1905, his work acquired a synthesis of grandeur, simplicity and maximum expression. While in France his meeting with Matisse was a source of lasting influence on Jawlensky's attitude to the use of colour. The experience resulted in his freer use of it and the works of 1909 are mostly executed in large, flat, bright areas exemplified by a certain purity and, in effect, reminiscent of the work of Fauves. The colour areas in these paintings are held as if behind a grille of heavy black, or blue, outlined contours. The exuberance of these early works was gradually superceded by, first of all, paler images and then dark and more sombre ones. With Kandinsky, Kubin, Gabriele Munter and others, Jawlensky was one of the founders of the New Association of Artists in 1909 in Munich; and

although he never exhibited with the Blaue Reiter (the name which the New Association of Artists eventually acquired) he was extremely close to them. During the first world war Jawlensky moved to Switzerland and in 1921 went to live in Wiesbaden where he died 21 years later.

In 1924, as a result of the Blaue Reiter and Jawlensky's earlier participation with Kandinsky, Die Blaue Vier (the Blue Four) was formed with Feininger and Klee. Kandinsky described the group as the "Four that can be understood either as four friends or four comrades-in-arms—one can interpret it in either way. All four of us are very different, which, I think, is rather an asset . . .". Jawlensky's first reaction to the idea was typically modest, and in his letter to Galka Scheyer before the group's exhibition in America he wrote: ". . . I think this idea very beautiful. If only the Big Three are not offended that I am among them . . .".

Until the first world war Jawlensky's work had retained something of the exuberance and primitive vitality encountered in the Russian folk art. His works reached the peak of monumental stylization and simplicity by 1912, six years after painting the head, *Bluhendes Madchen*, which formed the foundation from which his famous heads developed. By 1915 his work had undergone a considerable transformation. From the great number of Variations on the theme of the landscape which he could see through his window at Saint-Prex, characterised by far more delicate colours than hitherto, to the mystical heads, and abstract heads, Jawlensky's progress was towards the spiritual and inevitably (in this case) tragic aspects of heads as icons. The heads of 1917 are characterised by sad staring eyes with elongated pupils, lacking the bright patches of colour on the cheeks typical of his earlier apple-like faces. The black lines became more severe, the eyes slanting in an almost formalised pattern until the final series of *Meditations* in which the entire head consisted of one vertical and three horizontal black lines on an apprehensively sombre coloured background. Jawlensky's preoccupation with religious themes and mysticism relate, not without difficulty, the purely aesthetic experience of the viewer to the painter's personal spiritual one. "Art is God's nostalgia" he often said and referred to the act of painting as "being alone with God". Towards the end of his life Jawlensky found it increasingly more difficult to paint due to illness, in spite of it, however, many of the abstract heads date from that time 1933-1935.

An exhibition of his works opens at the Redfern Gallery on October 5th and continues until October 28th.



## THREE ARTISTS AT THE DRIAN GALLERY

YEHUDA NEIMAN, TATE, AND  
TERRY MACSPARRAN

**Y**EHUDA NEIMAN from Israel, who was born in Warsaw 29 years ago, in seeking to express the elusive has in the process lost the sense of tangibility, be it a point of reference, a focal point or else an image to which one could attach some concrete interpretation. I do not mean by this that a painting cannot be meaningful if this tangible element is absent, that is not so. However, in this particular context one searches for some element which will give direction and reason for the existence of the painting. These atmospheric paintings are subtle and in a sense vibrant, in spite of the fact that they are inconclusive. The painter's delicacy and possibly, as Pierre Restany refers to it, his 'rebellion against brutal exteriorization', has left him little with which to combat the problem of communication. In a sense Neiman has taken the aims of the French movement Spatio-luminism further, and has in the process left himself with space without a trace of image, a space which as such has to be filled and has to be made meaningful. In these circumstances one can turn to the qualities, illusive and diffuse, of atmosphere and express in a thousand nuances the relationships not unlike those of a current of air, or clouds, or sea vapour and water. Neiman handles paint well and the subtle qualities of his greys, in carefully chosen harmonies, improve on acquaintance. This is a conscious experiment on the part of the artist who is still looking for direction—what is missing is a Turner's temperament and a more tangible form of expression.

The Japanese painter, Taté, from Paris, starts his exhibition



Painting by Taté.

on October 13th. This is his first one-man show in Europe, just eight years after his arrival in Paris and a year from the time when he stopped working on figurative paintings and turned to abstraction. Even now, though his works contain elements of recognisable objects—sections of landscape, whether they are expressed purely in form or colour, or whether they are seemingly organic or petrified what Tate conveys is an essence of something vital, either still or in a burst of activity. The mood changes from painting to painting but the constant element throughout is firmly embedded in the theme, in the general character of the painting. It is possible to tell from these works, for instance, that the artist is not preoccupied with theories because the image comes alive too quickly—behind every form and patch of colour something is teeming with life. This particular effect is due firstly to the very fine and varied quality of his paint texture, and secondly, to the effect of depth and space conveyed to be behind the painted image. In these paintings one can recognise the colour combinations associated with the flowering cherry blossom and landscapes parched with even heat leaving a pallid background behind their forms and contours. The solid foundations are combined with curved lines conveying the effect of both quietude and excitement.

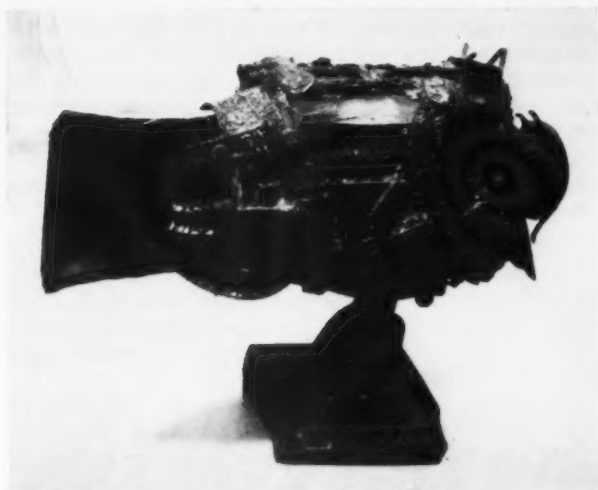
If one describes the paintings of Taté as having great depth, then those of Terry MacSparran, from America, whose exhibition opens on October 27th, could be said to have been painted on two levels, i.e., background which represents the middle distance and the superimposed forms creating the near distance. Between the two the effect of space is considerable. Terry MacSparran's paintings combine the pensive and poetic qualities with very firmly organised pictorial composition. In the majority of cases she uses some reference or some quality of the colour and character of earth forms and undergrowth. In the isolated forms she creates with her material, the humid forest flora gains nobility and loses its earthy qualities, it is transformed. If the delicacy of these paintings is arresting, still, one cannot help being aware of the quality of a well constructed picture. There is no doubt that Terry MacSparran is primarily an intuitive painter who arrives at her solutions after some meditation, yet one cannot help noticing the sense of purposefulness in her disposition of a close range of forms and pigment, and occasionally, in the shape of an irrelevant small patch of bright colour, a sense of humour.

Painting by MacSparran.



# MODERN ART IN LONDON

By JASIA REICHARDT



Moteur by César.  
Exhibited at the Hanover Gallery.

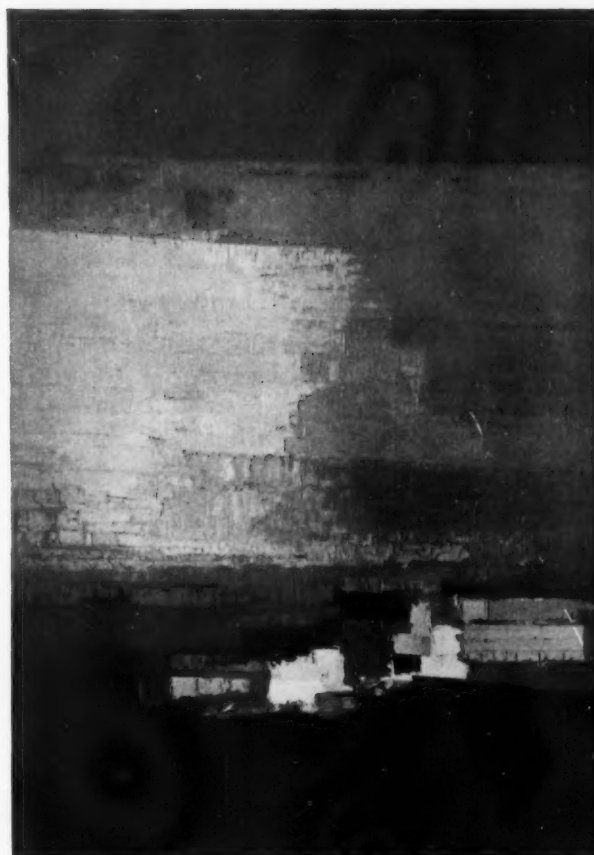
## CÉSAR AT HANOVER GALLERY

Since 1947 César has been working in metal and more recently predominantly in iron. His attitude towards his material and its particular context could only be described as a rebellion against mechanization with mixed feelings. A rebellion in so far as the metal he utilises has served some other function, has fulfilled a purpose within the scheme of industry and utility, and now must be transformed into some other shape or form which retains some of its original characteristics but is essentially altered until it is unrecognisable. Whereas Colla, who also serves himself of industrial remnants and cast-offs but respects their inherent qualities and also makes use of them, César destroys them, although a certain feeling of respect and reverence remains. For instance, he may take a section of a car or some metal pipes, compress them in a large press to half their volume until they remind one of a block of squashed macaroni. The identity of the original pipes has not been completely obscured, and in spite of their transformed character the artist may still give his piece of work a mechanical title. Thus one could describe his 'Compression Dirigée' as both a sign of revolt and an icon. César also exploits the natural propensities of the material. By leaving the iron sculpture in humid atmosphere the inevitable occurs—the sculpture corrodes. Thus one of his "Moteurs", for which the artist utilised parts of a car, is considerably rusty, and the impact of a corroding sculpture on an elegant polished stand, by virtue of the considerable contrast, is extremely impressive. The eloquence of César is both bizarre and aggressive—it combines grandeur and barbarism, sensitivity and cruelty. César is not attempting, like the dadaists, to shock, or like the surrealists to show an object in a different and unusual context and thus make one aware of it. He stresses, in a way, the sculpture's intellectual context through its association of ideas, on the other hand each piece is also the result of intuition and a straightforward sense of humour, all which qualities add up to make a work of art.

## ANTHONY HARRISON AT KAPLAN GALLERY

The latest paintings of Anthony Harrison, which consist of a pattern or areas arranged on a horizontal or a vertical direction, are based on the forms of a landscape. The inspiration is always drawn from nature or at least something concrete and tangible, and in particular the type of land-

scape common in the South of Spain which has a particular quality of spaciousness. The references to nature in the finished painting can be compared to the changed image of memory of an experience. The paint and imagination have transformed the original inspiration into a relationship of small squarish forms, predominantly in earth and sky colours—rusts, tans, blues and greens. For a long time Harrison excluded bright colours from his works and actually started off by painting his abstracted landscapes in grey, black and white. It was in those earlier paintings, some of which are on view, that he had resolved the problem of relationship between the solid areas and space, equivalent to earth forms and the sky respectively. Gradually the solid pattern became contracted, narrowed, until all that was left was an image reduced to a strip of forms couple of inches high with the rest of the sizeable canvas occupied by pallid space, treated as a background to the image. Harrison starts with either a linear sketch or a sketch of the colour areas, the finished painting, however, has little or nothing to do with the preliminary essays. The linear quality disappears completely, the paint in its square forms is built up in stages until the painting becomes formalised, and the third dimension which the painter envisages in the early stages is lost, the final result being characteristically flat. Harrison paints with pieces of steel, wood or razorblades, endowing the small areas of colour with a high degree of definition and a certain elasticity. Occasionally his colour tends to be too sweet in its limited and close harmonies, the exhibition generally, however, indicates a tremendous progress, and Harrison's



Guadarama Landscape, 1959, by Anthony Harrison.  
Exhibited at the Kaplan Gallery.



## APOLLO

one departure from the landscape theme—a still life in synthetic hues is one of the most striking works on view.

### JEANETTE JACKSON AND ANDAL AT WOODSTOCK GALLERY

The overriding quality of Jeanette Jackson's part of the exhibition is that there is considerable number of styles. If one can say that Miss Jackson is extremely versatile one could also add that in the variety of her activity she lacks continuity, the quality which would enable one to recognise her exhibition as the work of one person. She succeeds best in the more formal abstracts which are based on the essence of a landscape. It is those paintings that appear to be the result of a greater concentration and a clearer vision. In so far as her drawings fail to communicate anything coherent, the expressionist and particularly the more formal works point to the fact that, as far as this artist is concerned, the amount of success is directly proportional to discipline.

The paintings of Andal, a young Parisienne, rely for their impact on a very personal romantic vision. She uses, in her small paintings, a repeated theme of semi-abstract imaginary scenes seen as if by moonlight, where blues dominate the touches of other colours. Her impasto is somewhat crude for the scale of her canvases, but the images reminiscent of floating balloons are clearly defined with black outlines.

### PAINTERS AT THE TEMPLE GALLERY

"Style can be compared to the clothes one wears" said Dick Temple who runs the Temple Gallery, "it is what is underneath the embellishments that is important". This reference was made regarding the inaugural exhibition at the new premises in Knightsbridge, where paintings of many different styles were being shown. The common quality shared by the young artists was sincerity and talent, which Dick Temple felt they had, and the fact that each one followed his individual path was unimportant to the general future of the gallery. Both Jacquemon and Michael D'Aguilar, two of the best painters here, had held one-man shows before. Jacquemon exhibits new works, many in brilliant red contrasting considerably with his almost monochromatic compositions of six months ago. If these bright paintings, which are beginning to indicate a very tentative return to figuration, lose in delicacy, they certainly gain in

the power of impact which, as a consideration, is perhaps more important with larger scale paintings. Michael D'Aguilar's contribution consists of some of his Battle of Lepanto series, and Paul D'Aguilar, who will have a one-man exhibition here in the near future, shows himself to be a deliberate and sensitive artist with an acute feeling for relationship of forms. There is a very competent interior by Patrick Killery and some meditative still lifes by Bruce Proudfoot. Among other exhibitors are Ron Fuller, Raymond Hitchcock, R. Moretti, Mischa Kudian and Ken Hamish.

### FONTANA AT MCROBERTS AND TUNNARD GALLERY

The canvas as a three dimensional object has been utilised by many painters during the past twenty years, rarely, however, with such simplicity or clarity as by Fontana. To the comparatively flimsy quality of canvas he has brought something both concrete and lucid. Fontana avails himself of a canvas mounted on a frame be it rectangular, rhomboid or oval, makes two or three diagonal curved slashes four or five inches long, with a razor or a knife, and when the canvas sags slightly where the cut had been made he backs the opening with black material. Thus the flat coloured canvas with the sharp apertures and their slightly curving edges appears to be an object rather than a picture. As the leader of the Spacialismo movement in Italy with Crippa and Dova, he was preoccupied with the use of materials and transforming the canvas by endowing it with a three dimensional character. His aim at the time was "to achieve works of art with the new materials science offers the artist". Since 1958 his work has developed with incredible speed; the voluble, detailed compositions in which the artist first began to experiment with cutting, or making holes in the canvas gave way to simpler and more elegant compositions, in which paint as a sensual medium became obscured and all that remained was pure colour and simple forms. The simpler the aim the more difficult it is to achieve, and in Fontana's case, one could say, the illusively straightforward lines are premeditated in detail so that when the cut is made the tension of the canvas will pull in the desired direction. Having reached the extreme of simplicity one wonders what the artist will do next.

### GILLIAN AYRES AND ANTHEA ALLEY AT MOLTON GALLERY

Although one can never completely succeed in escaping from one's environment to conceive forms and colours unrelated to any concrete experience, Gillian Ayres has come very close to creating a pictorial synthesis which is removed considerably from anything suggested by one's surroundings. On this level one might expect her paintings to constitute an intellectual solution of certain relationships; contrary to expectations, however, Gillian Ayres' paintings primarily convey a fine sensibility in handling paint and colour and an almost emotional application of it. Her work is expansive, not only in the actual size, for the majority of her paintings are large, but in their conception. If one of her very large paintings were to be reduced in size the gradual change from one colour to another would be contracted, minimised and consequently lost. In this respect she uses space extremely well because in this case it is, above all, functional. The circular areas of pure shining colour are surrounded often by an area of heavy black or solid white, giving the painting its sense of direction. There is no image, or rather no single image or focal point in any of her paintings, there is, however, an axis, on which the composition revolves. Gillian Ayres paints with deliberation and the coherence of her voluble and enthusiastic forms is due to planning which takes place as the painting comes into being and grows.



Circular form, by Anthea Alley.  
Exhibited at the Molton Gallery.



## MODERN ART IN LONDON

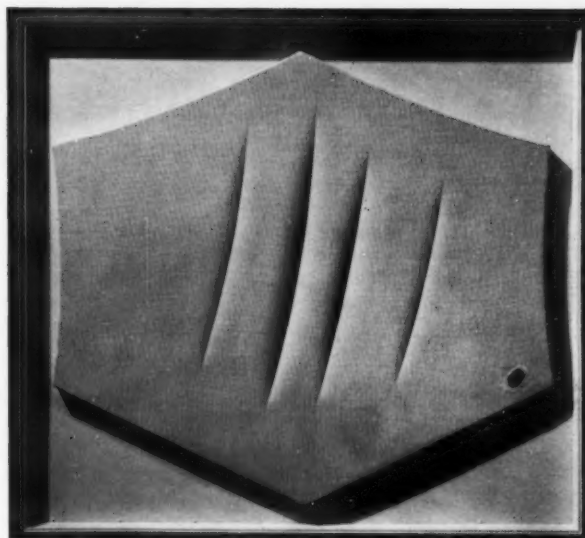
Although Anthea Alley started to sculpt only three years ago one could not describe this as an extension of her painting. However, the two activities have gradually come closer together until many of her works now combine both—the sculptural elements and the painterly. Two qualities dominate her sculpture. In the first place a freedom and variety of expression which she achieves by avoiding formality; and in the second place, a directness of communication by making references to the familiar experiences of one's life. Thus in spite of the fact that the actual process of creating this type of sculpture, i.e. in the majority of cases the welding and combining flat areas of metal sheet with thin rods, is the result of an intellectual (inasmuch as it is preplanned) procedure and mechanical means, the result is basically organic and human. This also has a great deal to do with the small scale of her works which brings one closer to the actual construction and the delicacy of the surface texture. If the latter were magnified either the finesse would be lost or else unnoticeable. Many of Anthea Alley's works have been inspired by bird forms and their essential character still remains in some of these absorbing structures poised intensely on delicate legs.

### MIXED EXHIBITION AT SAVAGE GALLERY

The particular characteristic of this group show is that some of the best works on view show the artist's preoccupation with the use of textures and varied media in the overall composition. Among these are Tumarkin, the young Israeli who held a one-man show here recently and utilises metallic parts, metallic paints and small objects; John Rich whose compositions are collages in metal and wood and Enrico Cervelli who utilises sealing wax imprints in his complex patterned creations. 'Composition No. 1' by John Rich is certainly one of the most vital works here. In this case, one feels, the artist has made use of the fragility of wood splinters and the brilliance of polished brass to convey something that is both powerful and temporary. The delicacy of his earlier oils has been transposed here with a sense of continuity. There are sixteen exhibitors. The American Harold Frank, a definite protagonist of abstract expressionism conveys his message through the means familiar in the works of de Kooning. There are some exuberant abstracts by Eileen Agar, and Peter Phillips shows some very simple and striking compositions which are based on use of solid colour. Other exhibitors include Norman Alexander, Barbara Brownlea, William Cadenhead, Gill Levin, Michael Upton, David Robinson, Louis James, François Lanzi, Key Sato and Lilly Keller.

### SALVADORI AND KAMIL KHAN AT NEW VISION CENTRE GALLERY

The abstract paintings of Salvadori are based on the associations of human relationships. Of all the paintings shown, three are under one title 'an actress', and eleven under another 'conversations and acquaintances in London'. To the viewer the connection between the theme and the resulting painting is ephemeral, yet the painter has found his inspiration in his associations with other people. Technically his works are composed of multi coloured dabs of thick impasto giving an almost feathery overall effect. The strokes of paint combined with vivid colour give the paintings their animated direction. At the root of the composition remains a shred of representation, nothing recognisable as such, yet sufficiently arresting for the viewer to realise that underneath the abstract veneer is an identifiable subject. These paintings are not without vulgarity which contrasts strangely with the artist's sensible and sensitive introduction to his own catalogue.



Spacial Concept, Hexagonal rose by Fontana.  
Exhibited at McRoberts & Tunnard Gallery.

Kamil Khan, a young painter from Pakistan, uses black calligraphic images which fill and expand within the area of his paintings irrespective of their size. If his imagery is bold, it is also simple and sensitive. His activated motifs have a symbolic quality and the occasional patch of pale rust or blue alleviates the insistent character of the black. One of the most important aspects of these works is that they are coherently constructed, and the artist explores the possibilities of utilising certain relationships of black forms until a completely satisfactory one is arrived at. It is clear that Kamil Khan has talent and now his future development depends mainly on painstaking work.

### M. BEREZOWSKA, A. RUFF AND R. VIESULAS AT GRABOWSKI GALLERY

There are few illustrators who treat life with such rum-bustious sense of humour as the Polish artist Berezowska. Her pen and ink drawings with occasional subsidiary patch of colour are technically competent although strangely lacking in finesse of either sentiment or style. The type of Rabelaisian humour which these drawings represent is not sufficiently profound. Fundamentally robustness is an excellent quality but it must be supplemented by something else if the result is to have anything to do with art.

A. Ruff paints landscapes in pure colours, which encompass and merge the contours of his subjects. Undoubtedly Ruff has learned a great deal from Cézanne's analytical concept of using space and forms within it. His use of heightened colour is superficially deceptively representational and only on close examination does one realise what a variety of hues the painter has used to produce the effect of one colour. Those of Ruff's works which communicate the greatest impact on the viewer are invariably those in which the segments of his divided image are more expansive.

The colour lithographs of R. Viesulas are both sensitive and, in their limitations—such as that of colour and use of forms, extremely effective. The artist is completely in command of all that he utilises, from the simplest to the more complicated prints. The effectiveness of these works is the result of making all elements, within the pictorial area, functional and interdependent which gives a sense of cohesion to each composition. These works exist somewhere between figuration and abstraction and often combine elements of both.

## TURNER: New Light, and an Old Mystery

THE Turner Exhibition at Leggatt Brothers may be taken as a gentle reminder that England's finest painter exists. We are in danger of forgetting it. Those of us who are old enough to remember such things as the opening of the Turner Wing at the Tate Gallery and the days when we could readily examine thousands of his water-colours at the National Gallery and the British Museum know something of his magnitude. The terms of his will, alas, tended to confine his works to these official galleries; and now that the Turner wing at the Tate is largely given over to other men's work his name skied in gold lettering on the doorways has less meaning. Overseas visitors are no longer so staggered by his prodigious performance and his evolving vision and technique, splendid though the token showing is.

The exhibition at Leggatt's sets out to indicate these things within the necessary limits of a private gallery. The idea has been to cover the whole gamut of his work from the early topographical to those ultimate visions of earth, air, fire, and water in elemental grandeur. So it moves from such works as two views, one near, one distant, of *Hornby Castle* in the Lune Valley, painted around 1800, to a leaf from his sketch book of a raging storm off Margate, which even in a water-colour of 7 by 10½ inches is majestic.

Not the least fascinating aspect of the exhibition is its concern with the sketch origins of Turner's works. In the case of his contemporary, Constable, the record of sketches and variations of the Academy and similar works is fairly well established; and we have learned to value the impetus of the sketches often above the finished painting. Turner, secretive and self-absorbed, leaves us little indication of the preliminary or preparatory painting, save that we can occasionally trace in his sketch books the germ of a picture. But we cannot believe that, say, the stupendous conception of *The Bay of Baiae* was put straight on to the canvas as we know it.

Eight years ago Leggatt's themselves held an exhibition of rare oil sketches, small panels for the main part. In the present exhibition one of these, a *Mountainous Landscape with Lake and Figures* will be shown alongside the finished work. One exceedingly impressive sketch, carried almost to the point of the final masterpiece (and, we would feel, beyond even that in verve), is a version of *Calais Pier*. At 23 by 32½ inches it is already on a fair scale. Might it indicate that somewhere there are other hitherto lost studies for the pictures which, year after year Turner sent to the Royal Academy?

One picture which Mr. Johnson has provocatively included in his exhibition resurrects a fascinating and so far unsolved Turner mystery. *George the Fourth leaving Ireland and Embarking at Kingston on the 3rd of September 1821*, slipped in at its approximate chronological point might pass without especial comment were it not that this large oil painting with



Calais Pier. Canvas, 23 by 32½ in.



George the Fourth leaving Ireland. By "Turner de Lond."  
Canvas, 39½ by 55 in.

its blazing sun and silhouetted crowds is one of a series of paintings by William Turner de Lond. It is signed with a monogram "W.T." and was mentioned by Thornbury, Turner's executor and early biographer, as being in the Collection of Charles Borrett in Queen Anne Street. Thornbury, stating firmly,

"The setting sun in this picture can only be compared with the two finest sun pictures which he left to the nation—I mean Collingwood's vessel tugged to her last berth and the *Ulysses and Polyphemus*. The picture is full of golden colour"

clearly holds that this "William Turner de Lond" is, in fact, J. M. W. Turner. The controversy on the subject flared up more than half a century ago, when it raged around the lithographs of a *Fire in Edinburgh* made by this same William Turner de Lond.

The evidence is, at present, entirely circumstantial. In the first place, we have no record of the existence of "William Turner de Lond." other than this series of pictures linked with the Royal Progress to Scotland and Ireland and the lithographs of the fire in Edinburgh two years later; no other works; no date of birth, or death, or residence, or exhibition. Yet it must have been a quite considerable artist who painted this Royal Departure. In the second place, there is no doubt that Turner was in Edinburgh when the King was there, and again in 1824. On the first occasion Wilkie and William Collins "were astounded to see the figure of Turner suddenly appear from nowhere as they were waiting on the quay at Leith to see the King arrive". In 1824 during the fire *The Scotsman* reports the presence in the capital of "that eminent artist"—a title hardly likely to be given to the unknown Turner de Lond. The fact that the picture now at Leggatt's was according to Thornbury, one of sixteen authentic Turner's owned by Charles Borrett who lived in Queen Anne Street (where Turner also lived) may be coincidence, but it points in the same direction.

We are tempted to add to the intriguing mystery the possibility that Charles Borrett may also have been the dealer side of J. M. W. Turner. But this may be wild surmise.

It may be urged that the style is earlier than that of Turner of 1822; that he had by then the habit of signing with all his initials; that there is no reason why Turner should hide his identity; and that Thornbury is, anyway an unreliable witness (he dated this picture 1821, it should have been 22). Given Turner's mind, however, with its curious habits of secrecy and wry humour these objections are easily overborne. So the presence of this work by "Turner de Lond" in the midst of this host of works by J. M. W. Turner constitutes a fascinating "Whodunnit" in art authorship.

H.S.



Hiératiques, 1959, 36 x 23 in.

## LÉONOR FINI

By JASIA REICHARDT

THE life of Léonor Fini could be described as the making of a myth—most myths are the result of longer than a lifetime, but in the case of Léonor Fini the process has been extremely quick. In a sense, one could say that she lives her art, i.e. her work does not stop when she has finished painting, the deep rooted fantasy of her paintings has seeped into her life. Briefly Léonor Fini's contribution to painting is that she has shown the exciting possibilities of utilising academic technique by portraying medieval themes with a surrealist application. If her imagery is surrealist then her choice of subject relies on mythology, history, and above all, imagination. Perhaps not her choice though, because according to the artist what she paints is the result of her subconscious, and painting is the only outlet for the expression of her real self. She refers to her work as follows: "I do not begin a painting with an idea. I start to paint as things come to me. Then I look at what that can lead to, and I complete it. I never have a preconceived idea to begin with. I improvise abstract forms, like the surrealists, and I paint from and around these forms. I don't have sources of inspiration or favourite subjects. Instead, there are themes that come from my sub-conscious. Above all, I paint and then people tell me that I have done this or that. I'm satisfied, and I don't contradict anybody". No clearer explanation of her own work has ever been given by the artist,



Le Double 1954, 28 x 18 in.

in spite of it many have indulged in surrealist obscurantisms to clarify or explain the strange phenomena of her themes. Whilst she has painted very many excellent portraits, many of which would be accepted with pleasure by the Royal Academy, her strangely luminous sphinxes, decadent ghosts, landscapes with termite-like hills, feline girls with shaven heads guarding Phoenix's egg, and her floating preoccupied figures with sad faces do not form a part of a single vision. On the contrary Léonor Fini's oeuvre has a considerable number of facets, not all basically surrealist. Essentially her paintings are timeless—neither the expressions on the oval decorative faces, nor the garments suggest a period. If one associates her work with the quality of art in the middle ages it is because one associates the mysticism, cruelty and fatalism, as well as the fine draughtsmanship, of her secretive images with those of that time. And yet not all her work has this quality, for since she first exhibited in Paris in 1935, Léonor Fini has illustrated books and designed décor for plays and ballet and the latter are characterised by a lively decorative quality which relies on absolute essentials. In a sense the painter as a person is as mystifying as her paintings. From the many famous photographs taken of her, whether wearing an owl mask or draped in straw, her intense expression and surrealist apparel make one understand how, in self defence, she must have said: "I don't understand how they can explain the work of an artist by bringing up his private life".

There will be an exhibition of her works at Kaplan Gallery during November.



## THE SELF REVELATION OF

### Self Portraits at



Fig. I. Oil on canvas. 18 x 14½ in.

THE exhibition which opens on October 4th at the new galleries of Marlborough Fine Arts of the Self Portraits by Van Gogh will inevitably raise again the comparison between him and Rembrandt. Inevitably, because despite very different methods of technique and different ends in painting, there is a deep underlying sympathy between the two painters. Both are great artists by virtue of being great men. Both were what Charles Morgan would call "integrated personalities", so that everything they did, every act of their lives, as well as every picture they painted, is consistent. Both were religious in the profoundest sense of the word and were all the time seeking the meaning of life and the world about them. And both sought the clue in humanity. "I want to paint humanity, humanity, and again humanity" wrote Van Gogh. It might have been Rembrandt's cry, too. Their material failures, and their abandonment by the world whose standards of success they each in his own way flouted, made them spiritual hermits. Had either bent the knee at the shrine of "the Bitch-Goddess Success", to quote Lawrence, they might have been rewarded by unending commissions to create the art which others wanted. As it was, they were left to that near solitude wherein they could follow their own vision undisturbed. It threw them back upon themselves physically as well as spiritually, and, each in his own way, produced a series of self portraits of amazing penetration. Self knowledge and self revelation were their way of knowing and showing the humanity in which they were so involved. The subjective and objective became one.

The Self Portraits at Marlborough are all early and early Paris periods. That is, they date from 1885 to 1887-8. Only one could be of the Arles period, and shows the loose linear structure in paint characteristic of the final three years. One needs, therefore, to add mentally the famous later portraits which spring to mind when we think first of Van Gogh Self Portraiture; those with the bandaged ear, for example. The compensation lies in the fact that these

are, for most of us, unfamiliar. Most of them come from Van Gogh family sources, and although many have been shown abroad in important Van Gogh exhibitions we have not hitherto had opportunity of seeing them in London.

Those of us who saw the magnificent Van Gogh Exhibition in the Musée d'Art Moderne in Paris in 1937 will not easily forget the presence of some of these works on that occasion, any more than we can forget that inspiration of display which joined to the pictures shown relevant passages from Vincent's Letters to Theo, so that we saw, and almost heard the artist speaking from the walls. Those little blocks of simple but beautifully designed lettering placed on the expanses of the white walls with such unerring taste were a stroke of genius, entirely in accord with the artist's own desire for self expression and self revelation. They are almost needed alongside the actual work.

"I always feel confident when I am doing portraits, knowing that that work has much more depth—it isn't the right word, perhaps, but it is the thing which enables me to cultivate whatever is best and deepest in me. Altogether it is the only thing in painting which moves me to the depths, and which more than anything else makes me feel the infinite."

or: "What I am trying to do is not to draw a *hand* but a gesture; not with mathematical correctness a *head*, but the expression . . . In short *life*."

or: "Illusions may fade, but the sublime remains . . . I think that in moments when one does not care any more for nature, one still cares for humanity."

In those letters which the artist wrote to his brother with no idea that any other eye than his would ever see them there is the uninhibited revelation of one of the most noble

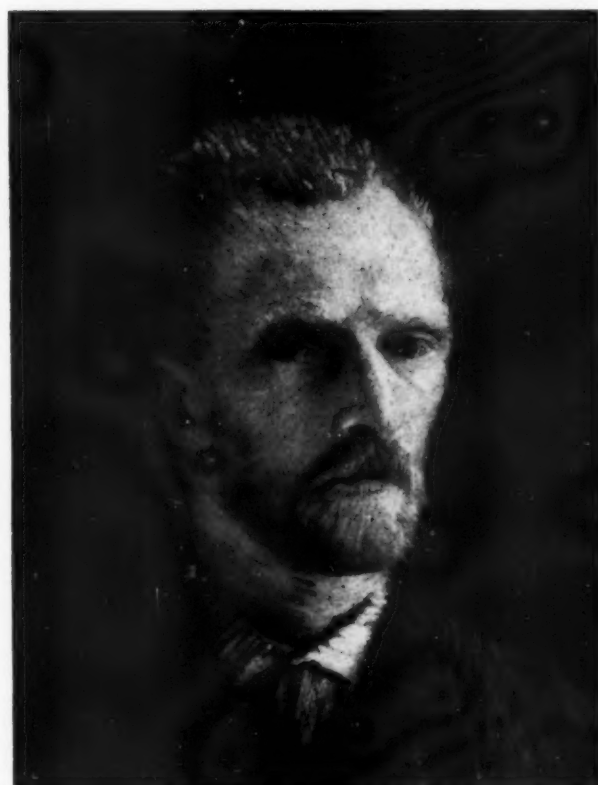


Fig. II. Oil on canvas. 16½ x 13 in.

# VINCENT VAN GOGH

Marlborough Fine Arts

of all artists. Those who look at the pictures he painted of himself during those years of struggle will see how perfectly words and work parallel each other.

They will see, too, how sensitive and refined a person this man was. It is not a strong face: there is a weakness about the mouth, half hidden though it be beneath the slight moustache and the short beard. It is not a beautiful face: the eyes are too small. But it is the face of a visionary and the penetrating intensity of his look is in every one of the self portraits.

We have grown so used to dwelling upon the splendid and tragic end of the story, when, to use his own word, his soul was "foundering", that it is good to be reminded of this period when he could still write:

"Do not fear for me now. It is such a good thing when a man has found his work." The first work shown at Marlborough, painted in Neunen before he left home or on his first period at Antwerp, might well bear that motto. The actual canvas has become badly damaged; the technique is comparatively conventional; the portraiture depends too much on the accessories; but the spirit is already there.

The two middle works which we illustrate are much nearer to the Van Gogh we know. His brushwork has loosened in response to his own nervous tension, and it follows the direction of the forms to convey the modelling. Our Fig. II was probably painted shortly after he had gone to Paris to stay with Theo, and, like some others of the Self Portraits of this time, there is an air of respectability about it which we seldom associate with him. During that time he was aware of the problem of appearances which arose. Theo as a business man and art dealer must needs be well dressed and well groomed. The artistic set in Paris who interested Vincent were under no such necessity, and, as artists tend



Fig. III. Oil on canvas. 16½ x 13 in.



Fig. IV. Oil on cardboard. 16½ x 12¼ in.

to, they expressed their anarchy in their clothes and general untidiness. Vincent tried to conform to the demands of Theo's position, but the effort at this kind of correctness irked him. There is a kind of symbolic significance in the straight horizontal brush-strokes of the first of these (it has a sketch of a woman of Neunen on the back), and the freer scattered flicks of paint of the other. Here emerges the Vincent of the legend, but still there is little of the wild man about him. The technique is splendidly controlled; the work is still solid in its construction; the tension between art and nature, between the paint and the person, remains precisely balanced.

Perhaps it is unfair to compare the final portrait in the exhibition, the only work which could conceivably belong to the Arles period, with these. It is a sketch rather than a finished painting. In the absence of the familiar Self Portraits of those last amazing two years it has to stand for the ultimate expression; but it must be confessed, inadequately. It leaves us with Van Gogh the Expressionist pioneer, and reminds us how clearly he adumbrated that development in European painting.

That Expressionism in its deepest sense may be seen in its evolution throughout the seventeen portraits in this exhibition. However concerned the painter was with representing his own outward appearance, he was even more deeply involved in the attempt to reveal "not the head but the expression. In short life." When he came to turn that conception of the artist's task to nature in the magnificent visions of the final years he showed the inner life, in man and nature, creating the outward forms: the livingness making the appearance. Vincent Van Gogh, in whom that passionate livingness flamed first in religion, then in love, and finally in art, has written his autobiography in the whole series of his Self Portraits, and this notable exhibition shows us many of them as the middle chapters of his life unfold. H.S.

## GALLERY NOTES

TERRY ENGELL GALLERY in Bury Street will open on the 25th October an exhibition of Still-Life and Flower-pieces by the Old Masters, chiefly of the XVIIth century and predominantly of the Netherlands. He has given it the title "Silent World"—a title made even more appropriate in that the proceeds from the sale of a delightful and informative catalogue are to be devoted to the British Deaf and Dumb Association. Our Cover reproduces one of the excellent Flower-pieces; this by that rare and early artist, J. B. van Fornenburgh the Elder. The lovely little panel is given a special interest in that it is clearly related to another first-rate work in the exhibition, the *Glass Bowl of Flowers* by Ambrosius Bosschaert II, which was included in the magnificent Exhibition of Still-Life at Ghent this year. We shall be dealing with the exhibition in our November issue.

SOOTHEBY'S Rooms until October 8th are devoted to an exhibition of the strange Surrealist Jewels designed by Salvador Dali and now owned by the Owen Cheatham Foundation of America and loaned for exhibition for charities. This show is for the Medical School of the Hospital for Sick Children in London. Sometimes really beautiful, sometimes sensational—like the heart of gold set with a heart of rubies which pulsate, or the representation of a human eye with a watch for pupil; sometimes rather macabre; always remarkable, they are an experiment in the Fabergé tradition.

Sotheby's first important sale of the season is one of the Post-Impressionists from the Sarlie Collection of New York. Picasso's *Femme Accroupie*, Modigliani's *Portrait of Oscar Mietchaninoff* and equally important works by Braque, Rouault, Juan Gris, and others will make this sale one of international interest.

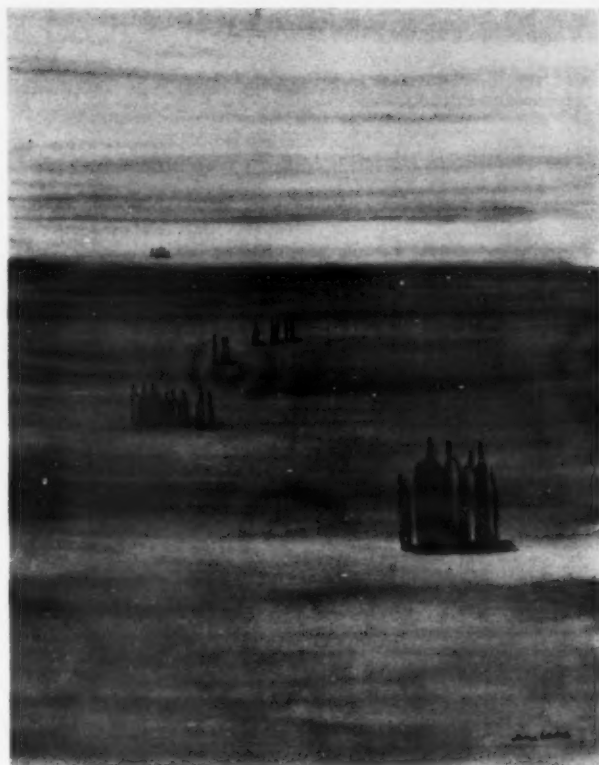
THE TEMPLE GALLERY, pursuing its policy of encouraging young artists has moved from its original premises at Sloane Street, to a more convenient Gallery at No. 3 Harriet Street.

LEONARD KOETSER GALLERY in Duke Street will be holding his next exhibition of Old Masters early in November. On this occasion he has included a small group of French paintings—Fragonard, two delightfully human works by Boilly, a Renoir landscape, and one by Berthe Morisot—with his Netherlandish and XVIIIth century Italian pictures. Two magnificent Still-Lives by Pieter Claesz are particularly impressive, and a *Horse Fair* by Sebastiaen Vrancx delightful in the early genre style of the Brueghels.

An event outside London: THE FINE ART AND SPORTING GALLERY at Broadway in the Cotswolds is holding an Autumn Exhibition commencing on the 8th October. It will be devoted to a one-man show of the work of Oliver Beadle in one section of the delightful Gallery and in the other room a mixed exhibition of the Spanish and other romantic painters in whom Major Peel, the Director, delights. Raoul Millais, Ivon Hitchens, and Jack Yeats are among these.

One particularly interesting work is by Vazquez Diaz, teacher of Salvador Dali and now the respected doyen of Academic art. He was commissioned some time ago to execute a series of murals in the Monastery near Cadiz where Columbus organised the Voyage of Discovery and whose Abbot persuaded Ferdinand and Isabella to grant funds. Diaz, whilst working on these murals there painted from the window the tiny harbour from whence the expedition sailed, and this *Mirador de la Rabida* has been acquired from the artist by Major Peel and in showing in this exhibition, a sensitively painted landscape of this historic place.

WHIBLEY GALLERY in George Street has an exhibition of paintings by Walter Nessler which continues until October 8th. Nessler has always been an artist who defies all the labels, and as he moves from subject to subject often varies his style the better to express the theme and his own reaction to it. There is always a pronounced figurative element, but



*Figures in the Open Air.* By Jane Lane. O'Hana Gallery.

pictures of *Notre Dame* or *Pont Neuf* demand one treatment, the several *Heads* another more sculpturesque one, the *Still Life of Bottles* yet another. Happily his paint quality and his sense of form and colour can always be relied upon.

FRANK T. SABIN at Park House, Rutland Gate, are having their Sixth Annual Exhibition of Early English Water-colours which includes the work of over seventy artists. It commences on October 3rd.

THE GROSVENOR GALLERY at 15 Davies Street promises to be an exciting addition to London's art galleries. The charming premises have for many years been the show-rooms of Gerald Kerin who has now moved to 9 Mount Street, giving an opportunity for Eric Estorick to launch this new important venture, which will be under his personal direction. He plans to open about mid-October with an exhibition of XXth Century Sculpture, including works by Henry Moore, Arp, Giacometti, and other leading contemporary sculptors. Subsequent exhibitions will be devoted to painting of this same high standard.

It is pleasant to have a Grosvenor Gallery again in London. We wish it the success of its famous predecessor of the 1890's, when a "greenery-gallery, Grosvenor-Gallery. . . young man" was, according to Gilbert, the symbol of aestheticism and the advanced art of that period.

O'HANA GALLERY have had to postpone the retrospective exhibition of the Futurist and Metaphysical work of Carlo Carra, who died earlier this year. That of Jane Lane, however, will be at the Gallery during October according to plan. Jane Lane in her highly individual way is in the same metaphysical spirit, with a little of the remoteness and coldness of Surrealism. *Figures in the Open Air*, or *Sheep on the Downs* among the oil paintings do convey a curious detachment and a sense of space. In that world of the mind we can accept as figures her small scale symbols for men or sheep. There is a danger that the mannerism may prove rather empty, and—as so often happens with dream pictures—may mean much more to the dreamer than to those to whom the dream is recounted. The exhibition opens on October 12th.



# THE INFINITE VARIETY OF ENGLISH WATER-COLOUR

## An Exhibition at Appleby Galleries

DURING the many years when they were sited at King William IVth Street Appleby Brothers held, approximately twice a year, an exhibition of English Water-colours gathered from the rich stock which they have always to hand in their portfolios. Now that they are established in their new premises at 10 Ryder Street, St. James's, this policy is to continue as a variation on the permanent showing of Old Master paintings; and a delightful number of water-colour drawings is planned for the showing this month. One satisfactory idea is that as individual items sell, they will be replaced in the main room, although they will still be available for those who wish to see them. Earlier experience has shown that the presence in the exhibition of a great number of already sold works is rather frustrating to potential buyers. On the other hand the interested viewer likes to see these, so Mr. Appleby has evolved this compromise.

Not the least fascinating aspect of this art of water-colour is the infinite variation on the theme of Landscape with Figures which was played upon it by the masters during the late XVIIIth and the XIXth century. Those who are tempted to think that there is any monotony created by the medium and the almost invariable choice of picturesque landscape as subject matter stand corrected by this assembly. Rowlandson, at his best in the busy open market places of the rural townships of his time, is here with an exquisite study of Banbury, brilliant in his use of the swift calligraphic line which he could use to convey atmospheric as well as ordinary perspective. Paul Sandby has a noble castle view. Shotter Boys, James Holland, and others of that army in search of the picturesque who invaded the Continent as soon as the conditions allowed after the Napoleonic wars, are here, Boys himself with a magnificent Paris Street Scene in which he has picked out in strong colour the group of figures set against almost monochrome architecture. David Cox has a land-



Rue de Pelican, Paris. By T. Shotter Boys.  
23½ x 17½ inches.

scape of blowy English weather, and Peter de Wint one of his fine ecclesiastical buildings towering above the meadows. William Hamilton has a *Roman View* made during those years when he went as a young man with Zucchi to Italy; and, in quite other vein from all this, the Swedish painter

Elias Martin who came here in 1769 contributes the original study of *The Duchess of Bedford delivering her Daughter Caroline to Minerva for Education*, the design for one of the six plates engraved by him eventually as "A Daughter's Education from Cradle to Marriage". With a host of other names extending on to Birker Foster this exhibition of water-colour drawings offers delightful variety.



The Market Place, Banbury.  
By Thomas Rowlandson.  
10½ x 15½ inches.

## THE QUEST OF SILVER II.—The Snuffbox

By ERIC DELIEB

IT is quite surprising how many people feel themselves attracted to the collection of Snuffboxes who are not remotely interested in any other form of Antique Silver. This interest is not confined solely to snuffboxes, but embraces silver boxes of all types. The large number of boxes which have survived the test of time points to this fascination. The origin of this useful container with its traditionally rectangular form is obscure, but it would be safe to assume that as long as man has known the instinct of possession, he has felt the need for a suitable receptacle for his treasures.

The ingenuity of the craftsmen throughout the ages in the creation of these charming articles has been very marked, and natural as well as artificial motifs have been thoroughly exploited. Boxes of all kinds and of all manner of materials have been known for a very long time, and specimens serving various purposes, decorative as well as utilitarian, have been found in Egyptian royal tombs and have been discovered amongst mediaeval hoards. English base-metal tinderboxes are mentioned in the contemporary records of the pre-Saxon era. The fine Italian bronze chests, and the magnificently decorated French Limoges enamel caskets are universally admired for their beauty and fine workmanship.

The whole range of the English silver box was a wide one indeed: from the early formalism of the escallop-shell spice-box to the exuberant enrichment of the Carolean toilet casket; from the splendid rococo repousse of the George II snuffbox to the delicately 'bright-cut' specimens of George III's reign. Patchboxes of severely functional form were followed by Nutmeg-graters of charming practicality; toothpick boxes with all but concealed hinges and magnificent engraving vied with vinaigrettes of singular attractiveness. The Tobacco Box and later the Snuffbox were amongst the most important silver boxes produced in XVIIth and XVIIIth century England.

The snuffbox was the inevitable outcome of the unquenchable spirit of adventure which assailed the circumnavigators who, led by Christopher Columbus, discovered the island of Cuba in the latter part of the XVth century. There, the Spaniards found a curious plant, known to the Cuban Indians as Tobacos, which proved to be a powerful narcotic, an efficient stimulant, and a dangerous and deadly weapon—tobacco juice if squirted into the eyes of an opponent, was a fearsome deterrent. The natives used tobacco for both snuff-taking and smoking, and intricate and improbable instruments were employed. A cult approaching a religious symbolism existed amongst the Indians, and tobacco was offered up as a supreme sacrifice by a primitive people whose most treasured possession it was.

The introduction of the tobacco plant into Europe dates from the second half of the XVIth century, although oddly enough, it was not introduced to the mother-country of its discoverers until well into the XVIIth century. The advent of tobacco into England has been erroneously accredited to Sir Walter Raleigh. The truth is that Sir John Hawkins brought tobacco leaves with him on his return from his second voyage in 1565. The generally accepted belief that Raleigh was the innovator of Smoking in this country sprang from the personal hatred which King James the First felt towards Sir Walter, and from his attempt to lay this 'crime' at Raleigh's door.

There can be little doubt that the Sovereign's anti-tobacco attitude did much to discourage the popularity of smoking amongst the nobility, and it is for this reason, perhaps, that

few silver tobacco utensils are extant which date from the early Stuart period. It is very probable that the earliest tobacco containers were of Treen, that is, made from the woods of certain fruitwoods, *lignum vitae* and maple roots. The first mention of a silver Tobacco Box of the now familiar oval type with a pull-off cover dates from 1643. There are sparse references to other such early boxes, and one can readily imagine that the various contemporary political intrigues as well as the Civil War did not particularly facilitate the tranquility of mind which is requisite in the pursuit of this most gentle of habits.

The distinction has to be made between tobacco boxes which contained cured tobacco leaf, which was introduced into the pipe for inhalation, and the snuffbox which first made its appearance at about 1680. This type of box was designed to contain the grated snuff or a roll of tobacco leaf, known as a Carotte, because it closely resembled a carrot, and which was grated by means of a pocket-grater. These graters were often works of art in their own right, and were backed with ivory or boxwood, often embellished with finely conceived designs.

Specimens of the early snuffboxes survive today, and are interesting for their primitive form. They are usually very small, being about two inches long and of rectangular form; they have pronounced hinges and are generally decorated with the delicate scratch-engraved ornament common to the period. Other early types have been noted which are of oval form, with a flush lid which is sprung open by pinching the sides and which are enriched with the characteristic foliate and mythical bird motif.

Tobacco boxes, on the other hand, have inherited their decorative motifs from the contemporary development in other types of silver. Thus, the plain oval box bears a cartouche of 'feather-mantling' on its lid which is reminiscent of other utilitarian articles of the period; the somewhat later heavy rope-gadroon of the rim of the box echoes the ornament on William and Mary Trencher Salts and William III Tazzas. The plain reeding on the borders of the late XVIIIth century boxes is very similar in form to the ornament on domestic silver by the silversmiths of the Adam period.

No history of the Snuffbox could be considered complete without a brief survey of the methods employed in the making of snuff. The archaic devices pioneered by the American Indians (which included rubbing of the tobacco by hand and the use of the pestle and mortar) survived until late in the XVIIth century. Gradually, however, the use of primitive machinery in the form of snuff-mills of various types led to the evolution of a method of preparing ready-grated snuffs into which many kinds of perfumes and essences had been infiltrated. Few references are found which allude to the actual processes of perfuming snuff, but rose leaves, animal substances and many kinds of wines and aromatic vinegars all appear to have been used.

This innovation of ready-grated and perfumed snuff sped the decline in the use of the tobacco box and gradually weaned smokers away from their pipes (specimens in silver are sometimes encountered, but the smallness of the bowls points to the high cost of the tobacco). The Silver snuffbox emerged as the sole remaining medium of the Pleasures of Tobacco at about 1730, and a new epoch was thus opened in the social history of England.

The English silver snuffbox of the first quarter of the XVIIIth century was a plain oval or rectangular box; some

Fig. I.

Plain rectangular snuffbox, with moulded borders and thumbpiece. Robert Swanson, London, 1745.

An oval tortoiseshell snuffbox: bearing on hinged lid portrait of Queen Anne in full Garter robes. Silver frame and lined with copper. Signed: OB. By John Obrisset, circa 1702.

A silver-mounted musselshell snuffbox: Unmarked but circa 1840, heavy silver lid with concealed hinge.

A bombé-shaped snuffbox: with moss agate panel set in lid. Fully chased with contemporary scrolling and foliage. Thomas Mercer, London, circa 1740. Lion Passant and maker's mark only.



superb specimens were created which bore magnificent engraving with scrolls, shells, diaper work and floral motifs in the best tradition of Hogarth's style. Others were chased with baroque scrollings and with repousse and rococo enrichments and fine crests and coats-of-arms. For the most part, however, the box would be about half an inch deep, and the inside would be delicately gilded. The decoration would be of quite a simple form, with perhaps a hint of scratch-engraving. Methods of hallmarking varied: some boxes might possess a full set of marks, both inside the box and on the cover, others might have only the maker's mark and the Lion's Head Erased, or later, the Lion Passant. Until the end of the century, the shapes of the boxes remained comparatively static, with plain rectangles and bombé-shapes well to the fore. The birth of the rococo embellishment led to the gradual transformation of the shape, and the cartouche-shaped box came into its own. The capacity of the boxes increased, however, and at the turn of the century, they had become capacious containers which might have two or four

separate compartments to contain different kinds of snuff.

Materials employed in the manufacture of snuffboxes are of great and infinite variety. In addition to the usual silver box, the next in popularity was the pressed horn and the tortoiseshell snuffbox. The leading exponent of this type of box was John Obrisset. This master craftsman was born at Dieppe at about 1650, and had established himself as a sculptor in ivory and horn. The persecutions of the Huguenots prompted him to come to London, and he subsequently produced a great number of superlative Snuffboxes and Commemorative Medals, although he also worked in silver. A specimen of his work appears in Fig. I. He invariably signed his work with the first two letters of his surname, a practice which was common to the silversmiths of the day. He worked until about 1728.

Amongst other media from which snuffboxes were made, Old Sheffield Plate was a comparatively rare material. The production of these good quality boxes, which, if in m't condition, are almost indistinguishable from the solid silver

Fig. II. On the left: A particularly fine and rare Tobacco box, the base inscribed 'William Hall, Folkston', by Hester Bateman, London, 1780. On the right: Oval Tobacco box with heavy rope gadroon border and engraved with the arms of Sandes, Surrey & Kent, quartering Dagworth and Knyvett. Maker: E.T. 1693. Courtesy Mrs. Eugene R. Miles, Shaker Heights, Ohio, U.S.A.

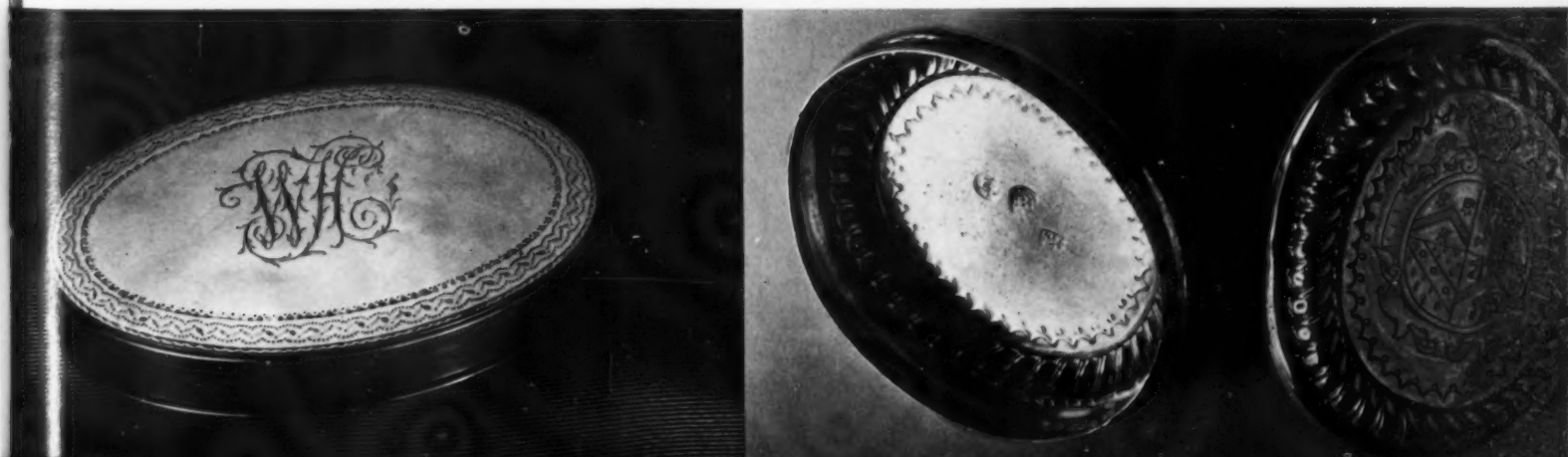






Fig. III.

A terrapin snuffbox: The natural shell surmounts a silver box which is complete with the reptile's head and flippers. By John Angel, London, 1812.

A cartouche-shaped flat snuffbox: lid embossed with a mythological scene, in elaborate scrolled frame. Fire-gilt interior. By John Bettridge, Birmingham, 1826.

An Old Sheffield snuffbox: rectangular, and with rococo embellishment in baroque scroll. Lined with gilt copper. Probably by Thomas Boulsover, circa 1740-50.

Charming chased Mouse snuffbox: with matt-chasing and red garnet eyes. The head is hinged to permit a snuffspoon to be inserted. London, 1865. Maker's mark obscured.

article, has been attributed to Thomas Boulsover, and date from circa 1740-50 (see Fig. III). There were also stag cowrie shells with silver lids, mother-of-pearl silver-mounted boxes, silver and gold pique snuffboxes of opaque tortoiseshell, and semi-precious stones, silver mounted to form a box.

Towards the end of the XVIIIth century new techniques of working in precious metals and a deeper understanding of art forms combined to produce some of the finest English silver snuffboxes. These magnificent containers, while they lacked the grace and delicacy of the earlier productions, employed the massive cast borders and the chased repousse motifs on the covers of the boxes to the best possible advantage. Fire-gilding and engine-turning added to the general lavishness of the work. Quite suddenly, the hitherto plain boxes became encrusted with commemorative subjects of *causes célèbres*—racing meetings of the day, notable battles and great victories, fox-hunting scenes, and scenes from Francis Wheatley's "Cries of London" series.

The advent of the XIXth century, and with it the Victorian era, saw a general coarsening of artistic style, although a great many works of art were produced. Workmanship in silver gained from the continual advancement in the technical fields, and the Birmingham silversmiths in particular produced superlative snuffboxes. Samuel Pemberton, William Pugh, Joseph Willmore—illustrious names indeed, but none approached the sheer brilliance of design and superb workmanship of Nathaniel Mills.

Mills worked in Birmingham for over twenty years. His manufactory was at 49 Caroline Street, and his total output of fine silver—vinaigrettes, wine labels, caddy spoons and snuffboxes was of staggering proportions. His name became synonymous with the term 'quality'. He produced the truly magnificent table snuffbox which is shown in Fig. IV. This supreme achievement of the silversmith's art is dated 1846, and is four inches long by two and three-quarter inches wide. The base of the box is delicately engraved with scrolling foliate motifs, and the almost three-

dimensional view on the lid is of Buckingham Palace, as it was before the Marble Arch was moved to its present site at Tyburn in 1850. The view is set in a cartouche of scroll ornament.

Nathaniel Mills specialised in the creation of fine boxes set with views of famous Country Houses and Castles in fine repousse chasing on the lids. It has been suggested that these glorious items were the first tourist souvenirs, and were made to serve as mementos of happy visits, and to treasure up pleasant memories for the new travellers who began to take fuller advantage of the spread of the railway system.

Snuff-taking suffered a decline as the direct result of the introduction of the cigar and cigarette late in the 1850's, but there have always been a few stubborn enthusiasts who have maintained their interest. It is encouraging to note that the Snuff-houses of today are well patronised, and that the taking of snuff, that highly civilised and well tried habit is fast regaining its old fascination, and, who knows, perhaps another craftsman will arise to take Nathaniel Mills's place at the work-bench of fame.

Fig. IV. A table-size snuffbox. By Nathaniel Mills, Birmingham, 1846. With view of Buckingham Palace with the Marble Arch on its original site, before it was moved to Tyburn in 1850.



## INTENTION v. RESULT AT BRUGES By JEROME MELLQUIST

THE exhibition of Flemish Primitives at the Musee Goeninge in Bruges well demonstrates the discrepancy between intention and result. A good idea, somebody thought, to borrow from American collections, both public and private, canvases from the *Siecle d'Or des Pays-Bas* and then, as if for a homecoming, reunite them with other members of the family, as it were, in their ancient habitat. Unfortunately, what results is somewhat less than a jubilee! Various American pictures—the “St. Jerome in his Study” (Detroit Art Institute), attributed to Jan van Eyck, but more likely by Petrus Christus because of a certain largeness in treatment; a “Crucifixion” (also Detroit), supposedly by the Maitre de la Sibylle Tiburne; the “St. Luke Painting the Virgin” (Boston Museum), which is admirably hung beside the same subject from Munich; the peculiarly parched “St. Jerome and the Lion”, by Roger van der Weyden (again Detroit), and finally the excellent Bosch’s, “Ecce Homo” (Indianapolis) and “Allegorical Scene” (Yale)—do punctuate the rest with a certain emphasis. Yet since 35 *envois* derive from American senders, and this balances a like number from Belgian authorities, the percentage does not go very high on the calendar. This said, the exhibition scores for other reasons.

The very setting, beside a quiet canal, not only induces contemplation—such inevitably is the circumstances at Bruges—but lends, so to speak, a protective covering for the show. Again, the occasion did bring into one spot pictures a visitor must otherwise do some scattered footwork to see in Bruges itself. And there can be no denying that in the Belgian quota, at least, the exhibition admittedly hangs masterpieces from a day when art in Flanders truly flowered. Besides, the show is garnished by various sculptures, notably, I would say, the contorted “Christ Seated at Calvary” (San Francisco Museum) and such other reliquaries, vestments, manuscripts and like memorabilia as to enrich one’s understanding of the period.

Even before the “St. Jérôme” first mentioned, there stands the still more primitive “Retable de Calvaire” by a Bruges master dating from approximately 1400. Gold backgrounds still persist here and the fainting parsimoniousness of the figures is such as almost to bespeak a pre-Raphaelite, though of course both sentiment and treatment are stronger. Then, from Jan van Eyck proper, is the densely carpeted “La Madone au Chanoine van der Paele”. It is not merely a sparkle as that of jewels, nor a commanding manipulation of the colour, nor even an impression of space, but rather as if some new intimation about humanity had been conferred.

The rather paunchy canon clutches shawl and key tenaciously, perhaps, yet he is swept by piety, while the Madonna is utterly composed as she holds her Baby. Again does this composure figure in van Eyck’s celebrated “Portrait of Margaret” and suggest that it sprang from some total allegiance both to woman and to faith. Elsewhere, one might pause at the Petrus Christus, or at the strangely sculptural “Madonna in a Niche”, by the Maitre de Flemalle. A pair of van der Weiden’s in grisaille (Greenville, South Carolina) hardly enlarge one’s respect, but the Boston example does permit the eye to enhance the interior by meandering out along blue water and sky beyond. Commendable also is a “Portrait de Philippe le Bon” (Bruges), considerably more pacific than the feminine subject cited from the earlier van Eyck. Among other pictures, Thierry Bouts collaborated with Hugo van der Goes on a triptyk depicting the “Martyrdom of St. Hippolyte”—a proof, incidentally, that fanaticism can well engender persecution, though it is amazing how quietly the artist takes it! Most tender is the same painter’s “Annunciation”. As for van der Goes, “Death of the Virgin” projects the almost cataleptic fixity of his compulsion. The figures war against each other by stance or set of hands, the dreamlike orb above further increases the spell, and the impression actually is that these figures came from some state of revelation. As such, they recall that artist’s Florentine canvas where the wheat-blades might be said to pronounce a beatitude. I would recommend two by Memling (“Portrait of a Man”—all compact and prayerful—and “Portrait of Donateur” (San Diego), worthy, too, in its religiosity. The other examples, including the unforgotten “Portrait de Femme” (Bruges, Hopital St.-Jean), certainly require no elaboration. Later the show somewhat sugars off in its Gerard Davids—smaller preoccupations and these rather saccharine, however knowing the hand. Renewal appeared, of course, but from a different direction, in Jerome Bosch. What distinguishes the “Ecce Homo” is not merely the clamour of the victors with their pole-axes, pitchforks and other tender instruments, but the very set of a composition twice making for our pity—first by the subject and then by a pressure ensured through dividing the picture into two parts, each prodding the other and thereby increasing the intensity. Coming last to the Yale “Allegory”, this treats one to a squirting barrel, ambiguous roasts and suspect witches. It rightly ends a century, indicating that inspiration from above no longer kindled the mind. Humanistic ways, however unaccountably, did not woo the ardours of the Flemish. Theirs rather an attachment to the Mystery and the knowledge that came from it.

### BOW PORCELAIN SPECIAL EXHIBITION

*(Continued from page 114)*

observed, e.g. the more elaborate scroll on the left and the position of the right fore foot of the ram.

However, when the figures so generously lent by Mrs. S. J. Katz arrived for the Bow Exhibition (Cat. No. 95) the explanation was self-evident. The figure of Liberty in the Katz Collection (Fig. V) is earlier, for the decoration is in the ‘Muse painter’s’ style and palette with gilding over chocolate brown ground. The base of Mrs. Katz’s figure of Liberty proved to be identical to the waster; Mr. Toppin most kindly lent it to the Bow Exhibition, together with many other of his valuable finds from the factory site. The scroll on the left is the same and in the first ‘edition’ (as on the Katz figure) the tiny tree stump between the legs of the

man and the dog comes out of the side of the large tree trunk behind the man—not out of the base as on the second ‘edition’ (as on the Cannan figure). The same differences can be observed on the white figure illustrated by Hurlbutt<sup>12</sup> where it is described as ‘creamy’ and is dated about 1750-1755.

I include the companion figure of Matrimony lent by Mrs. Katz to the Exhibition, because this pair is unique for their “Muse painter’s” decoration. Although this painter could not paint faces without making them look like dolls, the palette is vibrantly gay and attractive, making the collector regret the Bow factory’s rapid progress towards a more sophisticated elegant and subdued refinement in the mid-fifties.

<sup>12</sup> F. Hurlbutt, *op. cit.*, pl. 7. A companion white figure of Matrimony, c. 1750, has just recently been sent to Messrs. Sotheby & Co.

Parts I, II & III appeared in the February, April and June issues.



# THE LIBRARY SHELF

## THE PREDELLA

Reviewed by VICTOR RIENAECKER

"The Predella" From the XIIIth to the XVIth Century.  
By Roberto Salvini and Leone Traverso. Faber and Faber. 12 gns.

THE PREDELLA is a type of narrative painting occupying the lower panel or panels at the foot of an altarpiece, where the artist was not as strictly bound by the conventional composition of the altarpiece itself. Largely independent of that convention the painter of a Predella could give rein to his choice of subject and to the manner of treating it. In consequence, some of these compositions have an interest and beauty exceeding that of the principal picture above them, which by comparison might be hackneyed and spiritless. For example, the Predella by Lorenzo Lotto (born 1480 died 1556) in the Parish Church of Asolo, Vicenza, includes a lake and mountains, flowers and birds (?partridges) which in treatment anticipates the most audacious efforts of modern art. But Lotto possessed a faculty of penetration and sympathy rare in any century: he dared to break all accepted rules in his compositions and in his experiments with colours.

But most of the Predella painters adhered to the incidents in the life and death of our Lord, as well as of the martyrs. While the altarpiece itself was idealization and religious symbolism, the predella was realism and plain naturalism.

The Predella is a phenomenon characteristic of Italian painting, and only few pure examples are to be found north of the Alps, where another type of altarpiece with folding doors, known as *Flügelaltar* or *Schnitzaltar*, is more general. These likewise depict episodes from the life of our Lord and of the Saints of the Church, or perhaps some parable from the New Testament; as, for instance, that of the Wise and the Foolish Virgins of the Tiefenbronn Predella (Pforzheim, Swabia).

The general problem for the Predella painter was not invention or originality of treatment of his chosen subject in the modern sense, but conformation and compliance with a well-established pictorial convention, wherein almost every detail contributed to the story represented; for, in that illiterate age, upon the artist rested the responsibility shared with the priest for making contact with the populace.

Predella paintings, perhaps more than any other pictorial convention, can best be appreciated by bearing in mind Henry James's words that "the deepest quality of a work of art will always be the quality of the mind of the producer". For instance, the work of Giovanni Bellini (born 1430 died 1516) has the qualities of a man of unwearying reflection and detailed observation. This hot-blooded and melancholy artist clearly had a profound understanding of human character combined with authentic religious sentiment. His predella, in the Church of SS. Giovanni and Paola, Venice, depicts the restoration to life of a girl fallen in the river; some people buried in the ruins of a house; the restoration of two utterly decomposed corpses; the resurrection of a child served cooked at table; and the miraculous liberation of prisoners.

In Sieneese Quattrocento paintings the discoveries of the Florentine Renaissance and their themes derived from the International Gothic style were interpreted in the mystical light of the native Sieneese tradition of the Trecento. The fragments of the predella, now in the Metropolitan Museum of Art, New York, one of which is illustrated on the dust-cover of the book here under review, illustrates this Gothic spirit. Giovanni di Paolo openly adapted themes and sug-



St. Jerome. Portion of the Predella of the Madonna della Rondine.

By courtesy of the Trustees of the National Gallery, London.

gestions from other painters like Fra Angelico and from Paolo Uccello and used them to form a personal style of his own, though based on the tradition of the work of Pietro Lorenzetti and of Gentile da Frabiano.

All the Predella painters were of course as well schooled in the craft of their calling as were the painters of the altarpiece itself to which the Predella was but a minor adjunct. Not always was the Predella painter responsible for the large central picture of the altarpiece. In assessing the artistic merits of these paintings, it needs always to be borne in mind that technical skill does not of itself guarantee the qualities of a masterpiece. A great work of art is the result of technical skill controlled and directed by high imaginative genius. "A picture" wrote Delacroix, "is nothing but a bridge between the soul of the artist and that of the spectator".

"Art", wrote Berenson, "is too great and too vital a subject to be crowded into any single formula; and a formula that would, without distorting our entire view of Italian art in the XVth century, do full justice to a painter like Carlo Crivelli (born c. 1430 died 1498) does not exist. He (Crivelli) takes rank with the most genuine artists of all times and countries, and does not weary even when 'great masters' grow tedious. He expresses with the freedom and spirit of a Japanese design a piety as wild and tender as Jacobo Todi's, a sweetness of emotion as sincere and dainty as of a Virgin and Child Carved in ivory by a French craftsman of the XIVth century. The mystic beauty of Simoni Martini, the agonized compassion of the young Bellini, are embodied by Crivelli in forms which have the strength of line and the metallic lustre of old Satsuma or lacquer, and which are no less tempting to touch". The panel depicting St. Jerome, which is here illustrated, was originally in the Church of San Francesco Matelica. The St. Jerome panel has all the imaginative qualities and profound penetrating symbolism of a Dürer engraving.



THE UNIVERSAL SYSTEM OF HOUSEHOLD FURNITURE, 1762.

By INCE and MAYHEW. A complete reprint with a preface by Ralph Edwards, C.B.E., F.S.A. Tiranti, £2/2/-. "The Universal System of Household Furniture" was the second in order of appearance of those comprehensive pattern books which were such a feature of the English furniture trade in the second half of the XVIIIth century. Unlike continental furniture designs which were generally the work of ornamental artists without any particular technical knowledge of furniture-making, these English publications were issued by cabinet-making firms as much to advertise their own wares as to disseminate a particular type of furniture design. Ince and Mayhew's work was certainly intended to rival Chippendale's *Director* in this respect.

It is good to have this handy reprint of *The Universal System*, (the first to appear since the XVIIIth century) for it is the least known of the great English pattern books and its authors are obscurer figures than their rival, Thomas Chippendale. What little is known about them is succinctly packed by Mr. Edwards into a brief introduction which deftly underlines their not inconsiderable indebtedness to the *Director* as well as the book's general inferiority to its prototype. Like that great work, its designs are all in the rococo manner which was already being superseded by neo-classicism in this country at the date of publication and against which the tide of taste was flowing even more strongly in Paris. Yet Ince and Mayhew clearly sought a continental

*clientèle* for their wares as is shown by the French translations of their title-page and notes published side by side with the English text. A French edition of Chippendale's work, too, was issued at just this moment. At whom then were these French texts aimed? The question is a puzzling one. Certainly English rococo furniture would have made little appeal at that moment to smart society in Paris. In provincial France where the rococo was still the mode, society was anything but smart or wealthy and highly unlikely to purchase English goods. The wealthy Germans and Russians turned to Paris for art and culture and seldom patronised English craftsmanship. It would be worth while for someone to investigate the export of English furniture in mid-XVIIIth century (elsewhere than to India and the West Indies). The task would not be excessively difficult and the results might well be extremely illuminating.

F. J. B. WATSON.

THE KREMLIN ART TREASURES.

By DAVID DOUGLAS DUNCAN. 83 colour plates. 170 pp. Studio. £7 10s. THE author, who has made his name in the United States as a colour-photographer, was commissioned to make a pictorial essay of the Volga. Gate-crashing a party at the Turkish Embassy in Moscow he managed to button-hole Mr. Krushchev but had his proposal tactfully turned down. As a second string he put in a plea to be allowed to photograph the Kremlin and the Crown Jewels. This was granted subject to a proviso that no object might be taken out of its case. It

is essential to remember this whilst criticising Mr. Duncan's work and only someone familiar with the site of his labours will understand how much he was handicapped by this stipulation and the ingenuity with which he overcame his difficulties to a great extent. The actual Crown Jewels are well spaced out in their cases and he was able to get some very effective views, despite the intervening glass. In dealing with the vestments he used a part to represent the whole and since this is often the most informative way of handling such subjects, the viewer is not conscious of any limitation. On the other hand the two large saloons devoted respectively to religious and secular plate are filled with huge cases so closely packed with pieces that it seems to have been impossible to isolate anything sufficiently to make a satisfactory picture. As a result of this Mr. Duncan's selection from the treasures cannot be described as representative, though he cannot be blamed for this. Congestion of exhibits also hampered him whilst dealing with the series of coaches. Here again, he had recourse to the method of making a part do duty for the whole. Some of the pictures of details of the Catherine II coaches are the most striking of the collection. The views of the interior of the palace are uninspiring but it is hard to see how they could be otherwise, since it bears so many traces of injudicious XIXth century restoration. Luck was on Mr. Duncan's side when he came to deal with the exterior of the Kremlin *ensemble*. November is not the month which one would expect a colour-

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## APOLLO

photographer to choose for a visit to Russia. He might have got nothing but a succession of grey days. Actually he got some bright days when the white churches with their gilt domes appeared fantastically beautiful, whilst on others a light fall of snow accentuated the grimness of this fortress in and around which so much blood has been spilt. The collection as a whole is brilliant and is all that a tourist could want as a souvenir—if he could afford it.

On the jacket the title is given as *The Kremlin Art Treasures*, on the title-page it is *The Kremlin*, whilst on the following page it has become *A Portrait of Russia*. It is not very clear exactly what the author regarded as the scope of his work. The plates are interspersed with something which is considerably more than a running commentary, whilst at the end is a *Research Supplement* which unfortunately repeats much of what has already been stated in the previous section. From the XVth century to the time of the founding of St. Petersburg, the history of Russia is closely connected with that of the Kremlin. Thereafter this is by no means the case and in the not very satisfactory account of later Russian history, the Kremlin is almost forgotten. We hear nothing, for instance, of the Empress Elizabeth's palace nor of the one projected by Catherine the Great, although quite a lot is told of her more questionable activities. No explanation is given of how the Kremlin treasures escaped Napoleon. The early English coach has no connection with Elizabeth I, nor was there a delay of a quarter-of-a-

century in its delivery. It was presented by Sir Thomas Smith on 11th October, 1604, on behalf of James I whose Lion and Unicorn support shields at the back.

CHARLES OMAN.

**EUROPEAN VISION AND THE SOUTH PACIFIC, 1768—1850.**  
By BERNARD SMITH. O.U.P. Clarendon Press. 84s. net.

THE author of this book is already identified with Australian art history and this serious contribution, the result of some twenty years of study and research, must prove a valuable contribution to the scanty literature of the subject.

Here is a volume in which the author, Mr. Bernard Smith, has considered most carefully a fascinating period of world history. It is an academic examination of the problem of the influences at work during the period in question whereby the romantic records of the South Sea Islands, literature beloved of our youth, is shown to be a prolific new field of inspiration and ideals resulting from the epoch-making discoveries of European voyages in search of the antipodes.

The distinguished travellers and explorers of the XVIIIth century, from Capt. Cook to Dumont d'Urville epitomised a phase of art which resulted in the production of early Australian colonial art. The experiences of Cook and others, or rather of the artists and illustrators who accompanied them and worked up from their sketches the fine engravings, mezzotints and aquatints which are so distinctive resulted in the interplay of influences in

the field of art, just as the data conveyed by words had their scientific impact.

The writer of this volume thus, in a rather specialised field, throws important light upon an interesting epoch of world social history which is important in the study of the broader aspect of European art. He also makes a valuable contribution in his account of the emergence of an actual Australian colonial art which is perhaps to be described as a blend of influences which is as distinctive as it is indigenous.

CYRIL G. E. BUNT.

**LONDON OLD AND NEW.** Ariel Press. Distributed by Andre Deutsch. 50s.

IN this album of 24 views it must be admitted that from every point of view London Old comes off a good deal better than London New. The illustrations are arranged in pairs, one from an old print with another of the same view from a water-colour by the contemporary Juan Sevilla Saez. The prints, splendidly reproduced, exercise their familiar charm, but the rather sloppy and conventional style of the watercolours is not well suited to the art of topographical illustration. Still, they make their point—and a sad one it is. London has changed more in the last century than our great grandparents would have thought possible; the pace accelerates, and perhaps in another few decades all the plates in this agreeable picture book will be of historical interest, down to the taxis and buses as much as the carriages and sedan chairs.

W. R. JEUDWINE.

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## SALE ROOM PRICES

AT the end of each season it is customary to remark on the outstanding number of outstanding works of art that have changed hands, and to wonder whence they came and how we have managed to scrape the bottom of the barrel yet once more. Further, it is customary to reflect on the possibility of the process being repeated in the ensuing months. Presumably the same speculations have been made annually, and have appeared in print, ever since public auction sales first took place, and they will doubtless do so for as long as they continue.

The general dearth of high quality examples of all kinds of works of art has assured high prices for those that have appeared for sale recently, and the growing appreciation of fine craftsmanship has made collectors more keen than ever on acquiring the very best. The second-rate (often not easy to distinguish from the finest) has not been quite so hotly contested, while the mediocre inspires little enthusiasm from anyone. Once again the auctioneers have served dealers and the general public well by producing more good things and selling them for even higher prices than before, and have succeeded in maintaining the pre-eminence of London as an international art centre.

### GLASS

The most important event was the appearance at Knight, Frank and Rutley's of an unrecorded and unique goblet, 7½ inches in height, with a tulip-shaped bowl, crizzled, supported on a stem ornamented with strawberry punts and with a spreading folded foot; discreetly placed amongst the punts is a small seal bearing the letter "S". It is assumed that this stands for the Savoy glasshouse of Hawley Bishopp, or for the Salisbury Court, Fleet Street, glasshouse, but there is some uncertainty on the point. A broken stem of a glass bearing this seal is in the Victoria and Albert Museum, and the goblet offered for sale, by direction of Sir Charles Shuckburgh, realised £1,350.

Sotheby's sold some very fine pieces from the collection formed by Sir Hugh Dawson, and here also a sealed example fetched a high price. £1,250 was given for a posset pot bearing the small raven's head of George Ravenscroft; a mark he is known to have used for a short while from 1676 and of which only about a dozen examples have survived the intervening years.

SOTHEBY'S. A stippled goblet by David Wolff, showing a seated female figure holding a lance on top of which is a hat, her right arm resting on a plinth inscribed *Libertas Augusta*, £220—an early sweetmeat glass with a deep bowl, partly gadrooned, supported on a domed and folded foot, £62—some of the much sought glasses with colour twist stems included one with royal blue and green, £74—one with "a white opaque corkscrew stem encircled by a rich blue and a white and green cord", £50—and another with a rare yellow cable within a white corkscrew stem, £56—a wine glass enamelled with festoons of flowers by William Beilby of Newcastle, £37—a glass with a straight-sided bowl engraved with Jacobite emblems and the motto *Fiat*, £37—another, engraved with a six-petalled rose a single bud, £28—a set of three wine glasses with straight-sided bowls on solid bases containing tears, £60. From Sir Hugh Dawson's collection: a wine glass with the bowl engraved with a coat of arms, the hollow knob containing a 1760 silver twopenny piece of George II, and the stem with a compound corkscrew twist edged with red and yellow, £200—a wine glass with yellow and white twist stem, £95—a wine glass with the bowl engraved with Jacobite emblems ("on one side with a sunflower that 'looks towards thee', the reverse with a bee symbolic of the return of the soul") on a white and blue stem, £90—a late XVIIIth century wine glass etched with a scene of four carousing Dutch peasants, probably by J. van den Blijck, £160—a "Privateer" glass inscribed "Success to the DEFIANCE Privateer", formerly in the Hamilton Clements Collection, £160—another, inscribed "Success to the LYON Privateer", £210—a goblet on a faceted stem, stippled with a coat of arms,

£120—a goblet, "supported on a superb opaque white spiral basket cable encircled by a white corkscrew ribbon edged with orange and green", £160—a tumbler engraved with a ship and inscribed "THE GLORIOUS 11 OCTR 1797" and "SUCCESS TO THE BRITISH NAVY", in commemoration of Admiral Duncan's victory over the Dutch fleet at Camperdown, £50—a pair of decanters, impressed with the mark *Penrose, Waterford*, £75—a goblet engraved with a portrait of Prince Charles Edward, inscribed "Audentior Ibo" and with Jacobite emblems, £120—another, with somewhat similar engraving, £240—a late XVIIth century bowl and cover, gadrooned and with trailed ornament, £260—a Coronation goblet, the bowl with trailed and nipped decoration, supported on a Silesian stem and folded foot, 9 in. high, £440—a decanter jug of the Ravenscroft period (about 1676), but unsealed, £300—a large tazza of Ravenscroft period, also not sealed, and discovered on the premises of the Goring Brewery, not far distant from Henley-on-Thames where George Ravenscroft had a Glass House, £780.

CHRISTIE'S. A pair of Waterford three-light candelabra, 32 in. high, 220 gns.—a similar pair of candelabra, each for two lights, 26½ in. high, 140 gns.—a pair of Regency candelabra, each for three lights, the bases, stems, pans, and nozzles cut with lozenge ornament, and hung with festoon and pendant drops, 15 in. high, 160 gns.—a wine glass enamelled by William Beilby with a cat and the motto "Sans Peur", 20 gns.—a wine glass inscribed "To the Immortal Memory of the Pious Queen Anne the 6th February 1715", 30 gns.

KNIGHT, FRANK & RUTLEY'S. A pair of two-light candelabra with faceted arms and drops, supported on cylindrical porcelain bases painted with flowers, 10 in. high, £100.

### SILVER

Nothing could be expected to rival the highest price of the season, which was realised by the Berkeley Castle dinner service. This superb example of French XVIIIth century craftsmanship was sold at Sotheby's for £207,000, and in the words of R. P. T. Came (APOLLO, July, 1960, page 25) "it seems unlikely that this sum for a single lot of silver is ever likely to be exceeded in the foreseeable future". Away from the dizzy heights of six-figure lots, prices have followed the general advance; the better and rarer the piece, the steeper has been the rise.

SOTHEBY'S. A Charles II wine cup with plain bowl, baluster stem and domed foot, by R.M., 1664, 7 ozs. 15 dwts., £500—a chocolate pot decorated with cut-card work and foliate strapwork, by Joseph Walker, Dublin, 1699, 31 ozs. (all in), £680—a tankard with cap-shaped cover and corkscrew thumb-piece, by T.S., York, 1694, 18 ozs. 5 dwts., £440—a tankard with fluted and other decoration, by John Gibbon, 1700, 30 ozs., £70—an oval tea tray with bright-cut and engraved ornament, by Hannam and Crouch, 1800, 142 ozs. 10 dwts., £340—a pair of wine coolers and liners engraved with coats of arms, by Robert and Thomas Makepeace, 1794, 129 ozs. 3 dwts., £780—a pair of gilt wine coolers moulded with leafage and other ornament, by Benjamin Smith, 1826, 304 ozs. 10 dwts., £850—a mug with double-scroll handle, by Paul de Lamerie, 1749, 11 ozs. 19 dwts., £370—a set of three tea caddies in a shagreen case, the caddies chased with *Chinoiserie*, by Thomas Heming, 1757, 37 ozs. 4 dwts. (presented by H.M. the Queen and sold in aid of World Refugee Year), £400—a pair of table candlesticks chased with shell motifs, probably by Simon Jouet, 1752, 39 ozs. 3 dwts., £100—a mustard pot with pierced and engraved body and scrolled handle, by Hester Bateman, 1782, 3 ozs. 10 dwts., £58—a three-prong fork with trifid end, by I.K., 1664, 1 oz. 4 dwts., £135—a set of three miniature vase-shaped casters, by David Clayton, circa 1715, 2½ and 2 in. high, £70—a miniature tea kettle, by Sarah Holaday, circa 1730, £25—a tankard with scroll handle and domed lid, by R.F., Exeter, 1737, 24 ozs. 3 dwts., £98—a pair of table candlesticks with baluster stems and moulded bases, by James Gould, 1736, 26 ozs. 3 dwts., £200—a monteith with chased and punched ornament, possibly by William Fordham, 1705, 53 ozs. 19 dwts., £180—a Communion cup and paten-cover with stamped and engraved ornament, 1571, 11 ozs. 7 dwts., £390—a pair of table candlesticks on moulded bases, by Benjamin Pyne, 1701, 21 ozs. 16 dwts., £220—a coffee pot



## APOLLO

with tapered cylindrical body and the hinged lid with turned finial, by Paul de Lamerie, 1730, 22 ozs. 4 dwts., £1,000—a coffee pot, of similar pattern to the preceding but with the spout in line with the handle, by John White, 1729, 28 ozs. 4 dwts., £530—an oval cake basket with pierced and chased ornament, by Peter Archambo, 1745, 51 ozs. 13 dwts., £290—a pair of flagons, by T.H., 1667, 145 ozs. 16 dwts. (given to Shroton Church, Dorset, in 1667 and now sold to pay for the completion of restoration work), £2,300.

**CHRISTIE'S.** A set of 12 Apostle spoons (the Frith set), 1592, together with a St. Andrew spoon, 1613, 6,200 gns.—an octagonal toilet casket chased with *Chinoiserie*, by B.B., 1684, 58 ozs. 13 dwts., 2,000 gns.—six circular sweetmeat dishes with scalloped and chased borders, by Paul de Lamerie, 1713, 28 ozs. 10 dwts., 3,400 gns.—a gilt two-handled montichi with chased ornament, by Richard Bayley, 1739, 158 ozs. (given to the Corporation of Boston, Lincs, in 1740 and sold with the Corporation plate and regalia in 1840), 850 gns.—an epergne with chased and pierced ornament, by Thomas Powell, 1765, 115 ozs. 5 dwts., 450 gns.—a quaich with engraved ornament, by William Law, Edinburgh, probably 1681, 8 ozs. 8 dwts., 270 gns.—an oval cake basket with pierced and engraved ornament, by John White, 1731, 58 ozs. 15 dwts., 310 gns.—a mug with moulded and chased ornament, by Benjamin Pyne, 1705, 8 ozs. 15 dwts., 160 gns.—a pair of four-light candelabra, by Matthew Boulton, Birmingham, 1822, 420 gns.—a pair of two-handled double-lipped sauceboats, by Samuel Margas, 1726, 35 ozs. 5 dwts., 750 gns.—a gilt oblong toilet casket, with engraved ornament, perhaps by Simon Gribelin, by Pierre Harache, 1695, 92 ozs., 8,000 gns.—a gilt gourd-shaped cup and cover, by S.B., 1585, 19 ozs. 18 dwts. (the Wilbraham cup, later in the collection of W. R. Hearst, Esq.), 2,700 gns.

**PHILLIPS, SON & NEALE'S.** A pair of gilt decanter stands with pierced and chased vine decoration, by Digby Scott and Benjamin Smith, 1802, £125—a plain basin, by John Edwards, 1725, 50 ozs. 5 dwts., £195—six rat-tail tea spoons with shield handles, 1704 and 1705, £195—a round bowl and a dish, by David King, Dublin, 1718 and 1719, £500—a pair of three-light candelabra, by Matthew Boulton, Birmingham, 1807, £340—an oval two-handled tea tray, 1814, 111 ozs., £225—a gilt centrepiece ornamented with figures supporting cornucopias, by Benjamin Smith, 1827, about 661 ozs., £240—a chocolate pot on moulded foot, by Robert Calderwood, Dublin, first half of XVIIIth century, 28 ozs. 10 dwts., £660.

**BONHAM'S.** A pierced oval sweetmeat basket, 1759, 3 ozs. 15 dwts., £21—a chased and embossed three-piece tea set, Victorian, 51 ozs., £50—a coffee-pot to match the preceding tea set, 28 ozs., £35.

**ANDERSON & GARLAND,** New Market Street Auction Rooms, Newcastle-upon-Tyne. An engraved salver with moulded border, 1793, 42 ozs. 10 dwts., £26.

**HENRY SPENCER & SONS,** Retford, Notts, at Claxby Hall, Alford, Lincs. A two-handled cup and cover with engraved and chased ornament, by Rebecca Ernes and Edward Barnard, 1819, 48 ozs., £38—a pair of octagonal trencher salts, probably by Gundry Roode, 1724, 2 ozs. 5 dwts., £65—a pair of rat-tailed spoons with trifid ends, by W.N., 1688, £40—a lidded tankard, by Thomas Tearle, 1725, 22 ozs. 10 dwts., £62—a lidded tankard of baluster form, by Louis Black, 1763, 21 ozs., £41—a lidded tankard of plain form, 1724, 23 ozs., £70—a pair of circular salt cellars with gadrooned ornament, 1762, 6 ozs., £20.

**ROWLAND GORRINGE & CO.,** Lewes, Sussex. A two-handled cup, Georgian, £42—a tea pot with engraved ornament, Georgian, £52—a two-handled tray, George III, 87 ozs., £280—a set of six oval two-handled salt cellars, George III, 20 ozs., £74—a set of four engraved coasters, 1794, £50—a two-handled cup and cover, George III, £105—a plain coffee pot, George, II, £160.

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**SOTHEBY'S.** A portrait medallion by Tassie, framed and glazed, £50—a collection of gambling counters used at White's Club during the proprietorship of George Raggett (1812-44), £14—a Bilston enamel etui painted with landscapes on a bianca-sopra-bianca ground, £24—a rock-crystal model of a high-heeled shoe, with the laces in silver enamelled green, 8 in. long, £140—a Cingalese ivory elephant set with jewels, £190—a collection of ten rings set with portraits of Jacobite interest, £200.

**CHRISTIE'S.** A Viennese enamel and silver-gilt custard cup, cover and stand painted with classical scenes, 58 gns.—a Bilston enamel mustard pot and cover painted with flowers on a blue ground; and another with pink ground, 88 gns.—a silver-gilt and enamel set of twelve two-pronged forks and a slice, by Carl Fabergé, 65 gns.—five Bilston enamel oval patch-boxes variously decorated, 32 gns.—an XVIIIth century gold and agate *necessaire*, the clock movement by Paillet, London, and the interior fitted with bottles and instruments, 7½ ins. high, 300 gns.

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